GOLDEN AGE **FRANK FRAZETTA** STORIES

The GOLDEN AGE of COMICS

NMP

SUMMER

$2.95
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CANADA

RABOY
A SIMPLY MARVELOUS ARTIST

SPECIAL
KATY KEENE
SECTION

PLUS
COMPLETE STORIES OF
GREEN LAMA
SKYMAN

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SPECIAL SUMMER ISSUE

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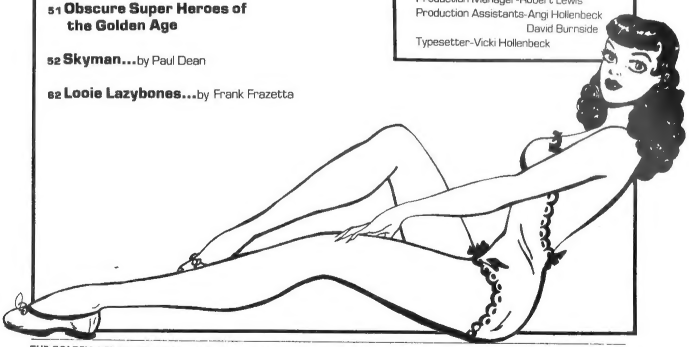

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Raboy

The 1930s were dark times of controversy. Coming closely on the heels of the stock market crash of 1929 and immediately preceding although heavily foreshadowing the conflagaration that would follow within a few years, these were a time of fear and of strong disagreement in public life. The policies of FDR had been declared unconstitutional by the Supreme Court of the land and the president had begun steps to change that court. Job programs, government funded educational programs and the like were the subject of strong, even violent, disagreement and the American people were heavily divided over these issues. Some of these questions hang like spectres of the past over the world of today, still unresolved, still dividing. One result of these programs, though, is beyond disagreement. That result stands as a shining monument of comic book and comic strip art with a legacy still admired by collectors and readers till this day.

For in 1940 a work-project artist, upon completing government-funded drawing classes, entered the comic book field.

The artist was Emanuel Raboy, born April 9, 1914 in New York City. Like many others, particularly those born into the largest urban center in the country, he was directionless and without funds. Seventy years later, in today's America, his work can be found in the New York Metropolitan Museum. He entered the comic book field in 1940 as an artist for the Harry "A" Chesler shop and was put to work on projects for Fawcett Publications. His style began to emerge through such strips as Mr. Scarlett, in 1941, Ibis the Invincible, in 1942, and Bulletman, in 1941 and 1942. At that time Captain Marvel, Jr. was created by Ed Herron,who assigned the strip to Raboy.

This was where Raboy began to shine and as Jerry Bails describes it in the **World Encyclopedia of Comics,** "Heavily influenced by the outstanding Flash Gordon work of Alex Raymond, Raboy created Captain Marvel, Jr. in its image. His figures were lithe and majestic, tightly rendered and classicly posed. Like Raymond, Raboy avoided the heavy use of blacks and all of his work on Captain Marvel, Jr. was bright and exciting. The anatomy and draftsmanship was always perfect. Another outstanding point of his two-year term on the feature was his superlative cover work." As Bails here so clearly points out, this was Raboy's emergence into the ranks of the top comic book artists. Everything that came before was mere preparation for this carefully detailed, delicately delineated work.

Following his all-too-brief tenure on this strip, in 1944 Raboy left to draw the Green Lama for Spark Publications. The character, based on a pulp magazine hero, developed a small and very dedicated following. While the character and his adventures continue to be collected and treasured by a very highly motivated group even today, in those years the following simply was just not large enough to support the title and two years later, in 1946, the book was cancelled.

Raboy spent the following two years as a commericial artist and then returned to comics in 1948 when he was offered the Flash Gordon strip by King Features. United with the strip that had inspired his work in his earliest days, Raboy produced a long run of beautiful Sunday pages continuing until his death in December, 1967.

Reproduced here are the lead Green Lama stories from the first two issues of that title. While many consider his work on Captain Marvel, Jr. to be the pinnacle of his carreer, many others consider this work to be the artist's penultimate creation. These stories are far more difficult to locate and thus have been unavailable to the average collector.

$10,000 CONTEST
WE MUST MAKE ADJUSTMENTS IN THE POST WAR WORLD. THEREFORE, WE ARE OFFERING A GRAND PRIZE OF TEN GRAND TO THE PERSON, OR PERSONS, SENDING US THE BEST IDEA FOR A SUCCESSFUL CRIME WAVE IN THE POST WAR UNDERWORLD.
WILLIE THE SLEEPER..
PRESIDENT, CHAMBER OF CRIMINAL COMMERCE
THE GREEN

LAMA

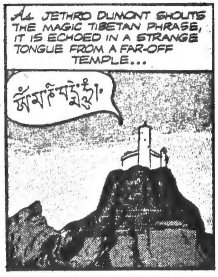
SOLVING CRIME WAVES IS EASY FOR THE GREEN LAMA UNTIL HE MEETS A CRIMINAL WHO IS LOOKING AHEAD TO THE POST WAR WORLD AND OFFERS A REWARD FOR THE BEST IDEA FOR A NEW CRIME! THERE IS ONLY ONE THING TO DO — THE GREEN LAMA MUST WIN THE PRIZE. HIMSELF .. BUT BECOMING A CONTEST WINNER CRASHED THE GREEN LAMA INTO THE MIDDLE OF TROUBLE AND ... "WILLIE THE SLEEPER!"

JETHRO DUMONT AND TSARONG, HIS TIBETAN SERVANT, LOOK OVER THE OFFICES OF A NEW BUSINESS ---
WELL, TSARONG, THIS IS OUR NEW BUSINESS. THE DUMONT CLIPPING BUREAU!
HERE WE WILL GATHER CLIPPINGS ON ALL SORTS OF CRIME STORIES. IT SHOULD HELP IN THE BIOGRAPHY I WANT TO WRITE ABOUT THE GREEN LAMA!
NOT TO MENTION HOW IT MIGHT HELP GREEN LAMA!
SUDDENLY... A VISITOR ARRIVES...
I JUST HEARD ABOUT THIS BUSINESS YOU'RE OPENING. WHAT'S THE IDEA, JETHRO?
HELLO, LIEUTENANT CARAWAY! THIS IS PART OF THE RESEARCH FOR MY BIOGRAPHY ABOUT THE GREEN LAMA!
YEAH? WELL, TAKE A LOOK AT THIS! IT'S SOMETHING THAT OUGHT TO INTEREST YOUR FRIEND, THE GREEN LAMA!
Here's YOUR CHANCE TO WIN $10000! THERE WILL BE NO BLACK MARKET IN THE POSTWAR WORLD AND WE MUST MAKE AN ADJUSTMENT! THE TEN GRAND GOES TO THE PERSON WITH THE BEST IDEA FOR A NEW CRIME! —Willie the Sleeper
WELL? WOULD THAT INTEREST THE GREEN LAMA OR NOT?
HOW SHOULD I KNOW? WHO IS THIS WILLIE THE SLEEPER?

WE KNOW--AND WE DON'T KNOW. HE'S A CRIMINAL WHO CLEANED UP IN THE BLACK MARKET. BUT WE'VE NEVER SEEN HIM!
WHAT'S THE IDEA OF THIS POSTER? A JOKE?
HARDLY. ALL I KNOW ABOUT IT IS IN THIS LETTER--FROM WILLIE "THE SLEEPER! LOOK AT IT!
My dear Lieutenant Carnivan: You know we Communists are also faced with our problem of fanatic saboteurs would-be wreckers of peace. Especially these days. We are confronted with a certain number of them. I think of it as the Sleeper
SOUNDS LIKE A MENTAL CASE TO ME. OH, WELL, I'LL MENTION IT TO THE GREEN LAMA--IF I SEE HIM!
IF YOU ASK ME, IT'LL BE US WHO WILL BE THE MENTAL CASES AFTER THE PAPERS GET THRU RIDING US ABOUT THIS! SEE YOU LATER, JETHRO!
But later---
MAIL THIS LETTER RIGHT AWAY, TSARONG! IT MIGHT GET US SOME ACTION!
A FEW DAYS LATER---
I GOTTA HAND IT TO YA, WILLIE; THAT CONTEST WAS A GREAT IDEA! GET ANYTHING OUT OF IT YET?
I THINK I WILL GIVE THE REWARD TO SOMEONE NAMED MAL A. GREEN!

AND THE FOLLOWING DAY---
WELL, TSARONG, IT LOOKS AS IF MAL A. GREEN--OR THE GREEN LAMA-- HAS WON THE BIG CONTEST! I'M INVITED TO COME AND COLLECT MY PRIZE!
That night...
I'M MAL GREEN! I'VE COME TO COLLECT MY REWARD!
OH, YES! YOUR IDEA OF PUTTING A TARIFF ON ALL CRIMINAL BUSINESS WAS VERY GOOD! VERY GOOD INDEED!
FELLOW DIRECTORS! I'M HAPPY TO ANNOUNCE THAT WE HAVE DISCOVERED WHAT LOOKS LIKE A PROFITABLE POST-WAR BUSINESS! BUT I'M HAPPIER TO ANNOUNCE ALSO...
... THAT WE'VE TRAPPED THE FAMOUS GREEN LAMA!
HE THOUGHT THAT I WOULDN'T GUESS THAT MAL A. GREEN WAS MERELY GREEN LAMA WITH THE LETTERS MIXED AROUND! THERE HE IS, MEN!
BEFORE JETHRO DUMONT CAN PRONOUNCE THE MAGIC PHRASE THAT TURNS HIM INTO THE GREEN LAMA...
LET ME AT HIM! I'LL MAKE US FAMOUS!
LET'S BUMP HIM OFF QUICK -- BEFORE HE GETS STARTED!

OM MANI PADME HUM!


AS JETHRO DUMONT SHOUTS THE MAGIC TIBETAN PHRASE, IT IS ECHOED IN A STRANGE TONGUE FROM A FAR-OFF TEMPLE...
ཨོཾ་མ་ཎི་པདྨེ་ཧཱུྃ།

UPSY-DAISY, BOYS!
OOOF!

YOU BOYS SHOULD HAVE BEEN POLITE ENOUGH TO WAIT YOUR TURN! DON'T YOU KNOW ANY MANNERS?
OUCH! MANNERS, HE WANTS TO TEACH US!

YIII! YOU SHOULDN'T OUGHT TO HAVE DONE THAT! I'M ALLERGIC TO FISTS!
OH YOU, THIS WILL LOOK GOOD!

I'LL TAKE CARE OF YOU--THEN SEE WHAT I CAN DO ABOUT WAKING UP WILLIE THE SLEEPER!
VERY GOOD, GREEN LAMA! HA-HA! IT'S REALLY A PLEASURE TO WATCH A MAN LIKE YOU WORK!

...ESPECIALLY WHEN I KNOW IT WILL DO YOU NO GOOD! I HOPE YOU WILL APPRECIATE A LITTLE INVENTION OF MINE!
WHAT THE--?
AS WILLIE THE SLEEPER PRESSES A BUTTON, THE WALLS OF THE ROOM BEGIN CLOSING TOGETHER...
--- TRAPPING THE GREEN LAMA!
I THINK YOU HAVE FORGOTTEN SOMETHING, WILLIE--ALTHOUGH I HATE TO SPOIL YOUR WALLS!
WAIT!
THAT WALL IS FIXED SO THAT PRESSURE FROM THAT SIDE SETS OFF A CHARGE OF NITRO-GLYCERINE! TRUE, IT WILL BLOW ME UP WITHOUT HARMING YOU, BUT...
...THERE IS ALSO AN ORDNANCE NEXT DOOR AND THE BLAST WILL BE BIG ENOUGH TO KILL MOST OF THEM!
YOU COULD BE BLUFFING...
I COULD BE--BUT YOU DON'T KNOW! AND YOU CAN'T GET OUT WITHOUT SHOVING AGAINST THE WALL!
I DON'T DARE TAKE A CHANCE! IF HE ISN'T BLUFFING, ALL THOSE CHILDREN WILL BE KILLED! BUT WHAT CAN I DO???
SUDDENLY!
HUM PADME MANI OM!

THE MAGIC PHRASE ECHOES IN THE FORGOTTEN LANGUAGE OF SANSKRIT FROM A TEMPLE IN FAR-OFF TIBET ---
...TRANSFORMING THE GREEN LAMA INTO JETHRO DUMONT!
NOW I CAN SLIP OUT OF THIS TRAP AND...
HEY! WHERE DID YOU COME FROM!... WHOEVER YOU ARE, I'D BETTER PUT YOU TO SLEEP!
THAT'S WHERE I GOT MY NAME, WILLIE THE SLEEPER. THIS LITTLE GUN WILL PUT ANYBODY TO SLEEP!
I CAN'T IMAGINE WHAT HAPPENED TO THE GREEN LAMA!.. BUT THIS MUST BE HIS FRIEND. I'LL HOLD HIM AND GET THE GREEN LAMA WHEN HE COMES TO RESCUE THIS MAN!
Later....
I'VE HAD THIS ROOM BUILT FOR YEARS... WAITING FOR THE DAY I GET THE GREEN LAMA, SO IT OUGHT TO HOLD YOU!

STILL LATER...
WHERE--WHERE AM I ?
IN A SPECIAL CELL OF MINE! I'M SORRY, BUT YOU'LL HAVE TO STAY THERE, AS A SORT OF SPECIAL BAIT, FOR THE GREEN LAMA!
WHEN HE TRIES TO RESCUE YOU, I'LL TRAP HIM! YOU SEE, HE'S AN IRRESISTABLE FORCE AND THE ONLY WAY TO DEFEAT HIM IS WITH SOMETHING THAT GIVES BUT DOES NOT BREAK! HENCE THIS RUBBER ROOM...
SUDDENLY FROM INSIDE THE RUBBER ROOM...
OM MANI PADME HUM!
...CHANGING THE WEALTHY PLAYBOY JETHRO DUMONT INTO THE MAN OF STRENGTH... ...THE GREEN LAMA!
MARVELOUS! I DON'T KNOW HOW YOU MAKE THOSE WONDERFUL APPEARANCES, GREEN LAMA, BUT AT LAST YOU ARE IN MY POWER!
THERE IS NO WAY THAT EVEN YOU CAN ESCAPE FROM THAT ROOM, AND WITH YOU OUT OF THE WAY, I SHALL BECOME THE MOST POWERFUL MAN IN THE WORLD!
SETTING THE MACHINERY OF HIS POWERFUL MUSCLES TO WORK, THE GREEN LAMA TRIES TO BURST FROM HIS PRISON...
YOU SEE? THIS METHOD OF DEFEATING YOU SUPER-HEROES, IS REALLY VERY SIMPLE! I DON'T UNDERSTAND WHY NO ONE THOUGHT OF IT BEFORE!

ONCE MORE, THE RUBBER ROOM RESISTS THE HERCULEAN STRENGTH OF THE GREEN LAMA...
AGAIN THE MAN OF STRENGTH HURLS HIMSELF AGAINST HIS STRANGE PRISON...
HA-HA! THIS IS TURNING OUT TO BE ENTERTAINING AS WELL AS A NEAT BUSINESS DEAL!
...AND A MOMENT LATER...
OOF! THIS IS BEGINNING TO LOOK A LITTLE TOUGHER THAN I IMAGINED IT WOULD BE!
THEN...
IT LOOKS LIKE THIS NEEDS A LITTLE THOUGHT... I THINK I'VE GOT IT!
HERE GOES!
WHY DON'T YOU GIVE UP? YOU CAN'T GET OUT OF THE ROOM EVEN IF YOU SHOULD SUCCEED IN BREAKING THE CHAIN... (I HOPE!)

SUDDENLY---
OHH! WHAT'S HAPPENING TO ME SHOULDN'T HAPPEN EVEN TO A COP!
NOW, IF I CAN ONLY FIND THE RIGHT PLACE... THERE IT IS!
BELOW, ON THE GROUND, WORKERS ARE GOING ABOUT THEIR TASKS IN A STEEL MILL WHEN---
HEY! THAT'S THE FIRST FLYING RUBBER BALL I EVER SAW!
THERE WAS A MAN IN THAT RUBBER BALL! AND HE DROPPED RIGHT INTO THAT LIQUID STEEL! NOTHING CAN SAVE HIM!
BUT SUDDENLY... FREE OF THE RUBBER ROOM WHICH MELTED IN THE BOILING STEEL... THE GREEN LAMA FLASHES INTO VIEW...
IT'S..IT'S THE GREEN LAMA!
THANKS, BOYS, FOR THE USE OF YOUR STEEL! IT WAS JUST COMFORTABLY WARM!
NOW, TO CATCH UP WITH WILLIE THE SLEEPER...

But WILLIE THE SLEEPER IS ALREADY ON THE MOVE...
I KNOW THE GREEN LAMA CAN'T GET OUT OF THAT ROOM... BUT I THINK I'LL TAKE A TRIP ANYWAY...
SUDDENLY!
AWK!
JUST A MINUTE, WILLIE! YOU AND I HAVE A FEW SCORES TO SETTLE!
FIRST, THERE IS THE MATTER OF TEN THOUSAND DOLLARS YOU OWE TO A FRIEND OF MINE WHO WON YOUR CONTEST! THEN, WE'RE GOING TO VISIT THE POLICE!
THE FOLLOWING DAY, IN JETHRO DUMONT'S CLIPPING BUREAU...
THE $10,000 HAS BEEN TURNED OVER TO WORTHY CHARITY AS YOU INSTRUCTED, TULKU!
EH?... OH, THANK YOU, TSARONG! I SEE THERE IS GOING TO BE MORE WORK FOR THE GREEN LAMA SOON! WILLIE THE SLEEPER BROKE OUT OF JAIL THIS MORNING!

THE GREEN LAMA CLUB

Join THE GREEN LAMA CLUB and learn to do the tricks that THE MAN OF STRENGTH performs. Ten cents brings you a Membership Card and THE MAGIC GREEN LAMA CARD that enables you to perform baffling tricks.

GREEN LAMA CLUB
501 Madison Avenue, New York 22, N. Y.

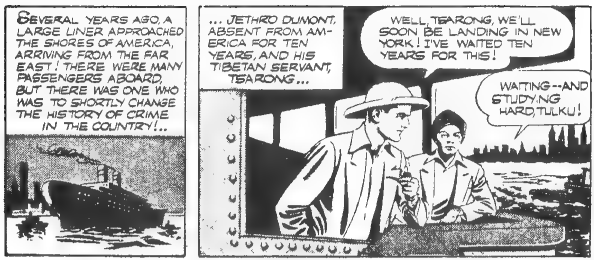
Here is my ten cents which entitles me to become a member of The Green Lama Club and to receive The Magic Green Lama Card.

NAME .....

ADDRESS .....

CITY ..... STATE .....

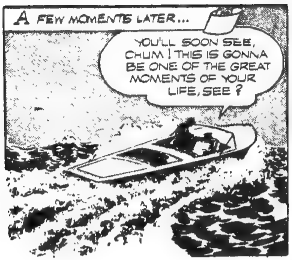
GREEN LAMA
YEARS OF STUDY IN FAR-OFF TIBET, THE HOME OF MAGIC, ENABLES WEALTHY YOUNG JETHRO DUMONT TO BECOME THE WORLD'S GREATEST CRIME FIGHTER -- THE MAN OF STRENGTH -- THE GREEN LAMA! IT WAS THE ANCIENT LAMAS OF TIBET WHO DISCOVERED THAT A MAN WHO HAD DEVOTED HIS LIFE TO MEDITATION COULD GAIN SUPER-HUMAN STRENGTH AND POWER THROUGH THE WORDS OM MANI PADME HUM -- BUT IT WAS JETHRO DUMONT WHO LEARNED THE VALUE OF THIS STRANGE MAGIC FORMULA WHEN HE CAME UP AGAINST...
" The COURT of CRIME! "
• ART by MAC RABOY •
• STORY by RICHARD FOSTER •


SEVERAL YEARS AGO, A LARGE LINER APPROACHED THE SHORES OF AMERICA, ARRIVING FROM THE FAR EAST! THERE WERE MANY PASSENGERS ABOARD, BUT THERE WAS ONE WHO WAS TO SHORTLY CHANGE THE HISTORY OF CRIME IN THE COUNTRY!..
... JETHRO DUMONT, ABSENT FROM AMERICA FOR TEN YEARS, AND HIS TIBETAN SERVANT, TSARONG...
WELL, TSARONG, WE'LL SOON BE LANDING IN NEW YORK! I'VE WAITED TEN YEARS FOR THIS!
WAITING--AND STUDYING HARD, TULKU!
BUT ALL THE TIME I WAS STUDYING, TSARONG, IT WAS WITH THE IDEA THAT SOMEDAY I WOULD RETURN AND TEACH AMERICA THE PEACEFUL IDEAS OF LAMAISM!
A MOST WORTHY REASON!
Later.. THE GREAT LINER DOCKS...
WE SHALL TEACH MY COUNTRYMEN, TSARONG, THE WONDERS OF MEDITATION-- THE GREAT MAGICAL POWERS THEY MAY HAVE THRU LAMAISM!
S.S. HEKI
SUDDENLY...
THERE'S THAT DIRTY RAT NOW! HE DID COME IN ON THAT SHIP! LET HIM HAVE IT!
... A MACHINE GUN SINGS ITS SONG OF DEATH...
THAT GOT HIM! STEP ON IT, SLUG!

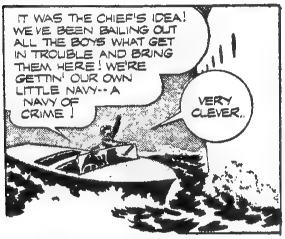
BUT A STRAY BULLET FINDS AN INNOCENT VICTIM..
THEY HAVE KILLED THE LITTLE ONE, TULKU!
WHAT MANNER OF MEN ARE THESE WHO MAKE WAR UPON CHILDREN?
THE FOLLOWING DAY...
THOSE MURDERERS ARE STILL FREE! PERHAPS I WAS WRONG IN THINKING TO SPREAD THE LIGHT OF LAMAISM -HERE!
POLICE SEARCH! GANG KILLERS!
PERHAPS I COULD USE MY POWERS TO FIGHT SUCH MEN AS THOSE WHO KILLED THE CHILD -- TO WAGE A WAR AGAINST CRIME!
TO FIGHT EVIL IS TO SERVE GOOD, TULKU! THE MAGIC YOU HAVE IN TIBET CAN GIVE YOU THE STRENGTH TO OVERPOWER THESE EVIL ONES!
THAT'S IT! I CANNOT FIGHT THEM WITH THEIR OWN WEAPONS -- BUT, TSARONG, WE WILL SHOW THEM THE POWERS OF YOUR COUNTRY...
OM MANI PADME HUM!
FROM A STRANGE TEMPLE IN FAR-OFF TIBET, AN ALMOST-FORGOTTEN TONGUE ANSWERS THE WORDS OF THE MOST POWERFUL MAGIC FORMULA IN THE WORLD...
...CHANGING WEAKLY YOUNG JETHRO DUMONT INTO THE MAN OF STRENGTH --
THE GREEN LAMA!

ONE DAY... SHORTLY AFTER THE ARRIVAL OF JETHRO DUMONT IN AMERICA...
HMM.. VERY STRANGE ... I THINK I'LL LOOK INTO THIS...
DAILY MAIL
STRANGE MYSTERY OF VANISHING CRIMINALS
LATER... JETHRO DUMONT VISITS A FRIEND IN POLICE HEADQUARTERS..
HEY! WHAT'S THIS? I THOUGHT YOU PLAYBOYS SLEPT ALL DAY!
NOT ALWAYS, LIEUTENANT... I NOTICE THAT ALL THE CRIMINALS SEEM TO BE DISAPPEARING. IS THAT MORE WORK OF THE POLICE?
NOT QUITE! MOST OF THEM ARE VANISHING AFTER BEING LET OUT ON BAIL! WE'VE GOT A FEELING THAT SOME ONE IS ORGANIZING ALL THE CROOKS!
I GOT SOMEWHAT THE SAME IMPRESSION... AND I'VE GOT AN IDEA...
IF THERE IS SUCH A CRIMINAL RING, THEY PROBABLY KNOW ALL YOUR MEN! BUT THEY DON'T KNOW ME! SUPPOSE I AM ARRESTED AND...
I SHOULDN'T AGREE TO THIS.. BUT IT SOUNDS GOOD. GO AHEAD, JETHRO --AND GOOD LUCK!
THANKS!
THE FOLLOWING DAY.. A FAMILIAR FIGURE APPEARS IN THE POLICE LINE-UP...

Later..
I'M GOING TO HOLD YOU FOR THE GRAND JURY ON THE CHARGE OF GRAND LARCENY ... BAIL WILL BE FIVE THOUSAND DOLLARS!
SUDDENLY..
HERE'S THE BAIL, YOUR HONOR!
LOOKS LIKE I'M ON THE RIGHT TRACK!
THAT WAS MIGHTY NICE OF YOU PUTTING UP MY BAIL! BUT I STILL DON'T UNDERSTAND...
IT'S OKAY, PAL! I JUST DON'T LIKE TO SEE NO GUY IN TROUBLE WITH THE COPS! NOW...
...YOU JUST GO TO THE ADDRESS ON THIS PAPER AND SOME MORE FRIENDS OF MINE WILL GIVE YOU A NEW START IN LIFE!
LATER...
THAT MUST BE THE PLACE! NOW, I'LL SOON FIND OUT WHAT THIS IS ALL ABOUT!
SO FOXEY SENT YOU, EH? YA MUST BE OKAY, THEN! COME ON, PAL, WE'RE SHOVING OFF!
BUT-- BUT WHERE TO?

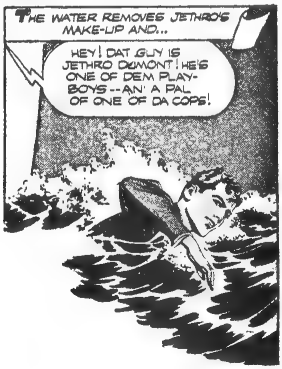

A FEW MOMENTS LATER...
YOU'LL SOON SEE, CHUM! THIS IS GONNA BE ONE OF THE GREAT MOMENTS OF YOUR LIFE, SEE?

ARE WE HEADING FOR THAT SHIP?
THAT'S RIGHT, CHUM! A REGULAR FLOATING PALACE, AIN'T SHE?


IT WAS THE CHIEF'S IDEA! WE'VE BEEN BAILING OUT ALL THE BOYS WHAT GET IN TROUBLE AND BRING THEM HERE! WE'RE GETTIN' OUR OWN LITTLE NAVY--A NAVY OF CRIME!
VERY CLEVER..

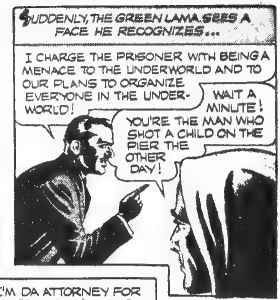
MAYBE I'M GOING TO GET INTO MORE THAN I BARGAINED FOR!
UP YOU GO, PAL!

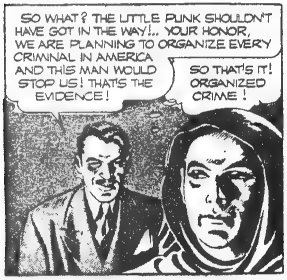
SUDDENLY...
HEY!
LOOK OUT!


THE WATER REMOVES JETHRO'S MAKE-UP AND...
HEY! DAT GUY IS JETHRO DUMONT! HE'S ONE OF DEM PLAY-BOYS--AN' A PAL OF ONE OF DA COPS!

DON'T LET HIM GET AWAY!
OM MANI PADME HUM!
THE MAGIC WORDS OF THE FAR EAST ECHO FROM THE HILLS OF TIBET...
...CHANGING JETHRO DUMONT INTO THE MAN OF STRENGTH-- THE GREEN LAMA!
IT'S THE GREEN LAMA! GET HIM, BOYS!
I'D BETTER PRETEND TO BE HELPLESS UNTIL I FIND OUT WHAT THIS IS ALL ABOUT!
THAT GOT HIM!
I TOUGHT DIS GUY WAS SUPPOSED TO BE ONE OF DEM SUPER-HEROES! CATCHIN' HIM WAS LIKE TAKIN' CANDY FROM A BABY!
I GUESS THAT GUY DUMONT MUST'VE DROWNED! HE AIN'T IN THE WATER NOWHERE!
HEY, BOSS! WE GOT THAT GREEN LAMA GUY! WANT WE SHOULD BUMP HIM OFF RIGHT NOW?
NOT JUST YET! WE'LL HOLD HIM FOR TRIAL AS AN ENEMY OF CRIME-- WE DON'T WANT PEOPLE TO SAY WE'RE NOT LAW-ABIDING!

Later...
THIS HONORABLE COURT IS NOW IN SESSION! THE CASE OF THE UNDERWORLD VERSUS THE GREEN LAMA!


SUDDENLY, THE GREEN LAMA SEES A FACE HE RECOGNIZES...
I CHARGE THE PRISONER WITH BEING A MENACE TO THE UNDERWORLD AND TO OUR PLANS TO ORGANIZE EVERYONE IN THE UNDERWORLD!
WAIT A MINUTE! YOU'RE THE MAN WHO SHOT A CHILD ON THE PIER THE OTHER DAY!


SO WHAT? THE LITTLE PUNK SHOULDN'T HAVE GOT IN THE WAY!.. YOUR HONOR, WE ARE PLANNING TO ORGANIZE EVERY CRIMINAL IN AMERICA AND THIS MAN WOULD STOP US! THAT'S THE EVIDENCE!
SO THAT'S IT! ORGANIZED CRIME!

I'M DA ATTORNEY FOR DA DEFENSE! WE THROW OURSELVES ON DA MERCY OF DA COURT!
HA! HA! THIS IS THE FIRST TRIAL I'VE EVER ENJOYED!

IT'S TRUE THAT YOU'VE DISCOVERED WE ARE BAILING OUT ALL CRIMINALS AND GATHERING THEM HERE FOR C-DAY-- THAT MEANS CRIME DAY! SO, GREEN LAMA, I SENTENCE YOU TO DIE!

THIS MAY BE IRREGULAR, BUT THE "JUDGE" WANTS TO PERFORM THE EXECUTION HIMSELF! HAVE YOU ANYTHING TO SAY BEFORE YOU DIE, GREEN LAMA?
ONLY--THAT THIS WILL HURT YOU MORE THAN IT WILL ME!

THE BULLET BOUNCES HARMLESSLY OFF THE STEEL MUSCLES OF THE MAN OF STRENGTH...!
WHAT THE--?
I HATE TO SAY I TOLD YOU SO, BUT -- I TOLD YOU SO!
I'LL TAKE CARE OF HIM, NIP! I'LL CUT-- HEY!
I WISH YOU'D BE MORE CAREFUL! I'M TICKLISH!
LET ME TRY THIS ON HIM FOR SIZE! IT OUGHT TO-- OW!
SUDDENLY--
IT SEEMS YOU BOYS ARE GETTING IN A RUT--SO...
...LET'S GET DOWN TO BUSINESS!
STOP HIM, MEN-- OUCH!
STOP HIM YOURSELF, BOSS! WE'RE GONNA BE BUSY!
THERE'S A BUNCH OF NICE ROOMS FOR YOU BOYS--AT POLICE HEADQUARTERS!
9

Meanwhile...
DIS TING IS SUPPOSED TO STOP SUBMARINES--SO MAYBE IT'LL STOP HIM!
WHAM!
BUT THE CRIMINALS ARE CHEERING TOO SOON...
I GUESS I FORGOT TO BRACE MYSELF..NOW, I'LL JUST LET THEM THINK THEIR GUN DID ITS JOB--FOR A FEW MINUTES!
HOORAY! DAT FINISHED DAT GREEN GUY OFF FOR GOOD!
THERE'S SOMETHING WRONG, NIP! WE GOT THE ENGINES ON FULL BUT WE'RE MOVING TOWARDS NEW YORK!
BACK ON THE DECK OF THE SHIP...
ALL RIGHT, MEN! LET'S GET STARTED! WE'LL ANCHOR FARTHER OUT UNTIL THE NEXT BATCH OF MEN ARRIVES, AND THEN WE'LL GO TO WORK!
BUT THAT'S IMPOSSIBLE! OUR ENGINES ARE STRONGER THAN ANY TIDE!
JC

I DON'T UNDERSTAND THIS! THERE MUST BE A VERY STRANGE TIDE... !
BUT THE STRANGE TIDE IS ONLY THE WORLD'S STRONGEST MAN--THE GREEN LAMA!
I OUGHT TO CHARGE THEM FOR THIS FREE RIDE--BUT I GUESS IT'S IN A GOOD CAUSE!
LATER...
I THINK I'LL JUST GROUND THE BOYS FOR THE DURATION!
WE MUST HAVE RUN INTO A SEA MONSTER!
SEA MONSTER NOTHING! IT'S THE GREEN LAMA! RUN FOR YOUR LIVES!
SAY, THIS IS A GREAT HAUL! WE'VE HIT THE JACKPOT!
IF YOU'LL LOOK CAREFULLY, YOU'LL ALSO FIND THE MEN WHO ARE RESPONSIBLE FOR MURDERING THAT LITTLE GIRL THE OTHER DAY!
HELP! DAT GUY MUST BE A WHOLE ARMY! ANYWAY WE RUN, WE SMACK INTO HIM!
YEAH--OR HE SMACKS INTO US!
11

WE'VE BEEN LOOKING FOR SOME OF THESE GUYS A LONG TIME! MANY THANKS, GREEN LAMA!
DON'T MENTION IT! GIVE THEM TO LIEUTENANT CARAWAY WITH MY COMPLIMENTS!
WELL, IT LOOKS AS IF THAT JOB WAS DONE! SO-- HUM PADME MANI OM!
IT'S FUNNY THAT RIGHT AFTER YOU VOLUNTEER TO HELP ON THE CASE, THE GREEN LAMA SHOWS UP! BUT ANYWAY, WE GOT THAT KILLER!
MORE FORTUNATE THAN FUNNY, I SHOULD SAY, LIEUTENANT CARAWAY! AFTER CAPTURING THE CRIMINALS, THE GREEN LAMA SAVED ME! I HAD FALLEN INTO THE OCEAN! SO IF IT WEREN'T FOR THE GREEN LAMA, I WOULDN'T BE HERE!
REVERSING THE MAGIC TIBETAN WORDS CHANGES THE GREEN LAMA BACK TO WEALTHY PLAYBOY JETHRO DUMONT...
ABRACADABRA!
THE FOLLOWING DAY...

THE GREEN LAMA CLUB

Join THE GREEN LAMA CLUB and learn to do the tricks that THE MAN OF STRENGTH performs. Ten cents brings you a Membership Card and THE MAGIC GREEN LAMA CARD that enables you to perform baffling tricks.

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501 Madison Avenue, New York 22, N. Y

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MY 1980 FACSIMILE OF FIRST APPEARANCE OF KATY & SIS IN WILBUR ISSUE #5 IN 1945 BILL

KATY KEENE...

What You've Always Wanted To Know But Didn't Know Where To Ask

Written by Craig Leavitt

Katy Keene and *Future Gold* have something major in common...Toledo, Ohio! Katy Keene artist and "dream girl" originator Bill Woggon grew up there.

In the late 1920's, one could find young Bill trudging his paper route for the *Toledo Blade*, and afterward, hoofing it to the newspaper office where he began his career "cleaning up artwork and doing a little inking for my older brother, *Elmer*, who was the *Blade*'s first art director. It was Elmer who encouraged my brothers *Glenn*, *John* and myself to pursue art as a career—mostly by reverse psychology! The more he told us not to do it, the more we were all compelled *to* do it! I can remember to this day brother Elmer's drawings hanging in the front windows of the family grocery store. My dad was so proud of them. At that time, they were the most important art I knew."

Elmer was to tell Bill often, that, if he had listened, he would have become a plumber (and millionaire) instead!

Though Bill wasn't paid in those early days with the art department, his experiences were enough to ensconce him in none but the artistic profession for life.

Bill sold his first artwork from this contact with the art market. *Kasco Mills* retained him to do two give-away comics featuring beautiful farmgirl, *Kitty Kasco*, with whom more than a few Katy fans see more than minor similarities!

Bill also created a give-away comic for Auto-Lite. It was geared to their radio announcements, but a copy of this pamphlet doesn't seem to exist any longer.

At 16 years of age, Bill snapped up a full-time art directorship at Tiedtke's Department Store, a most unusual and glamorous place for Toledo. He sketched items for advertisements from every department: woman's fashions, men's wear, children's items, candy, cheeze (95 varieties!), furniture, and even the company garbage can—a subject to appear often in all of his later work. Katy fans can indeed thank Tiedtke's for so many good influences on Bill's artistic style.

After "ten years at hard labor", the talented illustrator left the store because of near nervous exhaustion. It had been a tremendous responsibility for such a young man with no formal training.

Bill took advantage of this break in his career to marry the fair-haired Jane; long time girlfriend who used to get display boxes of candy from Tiedtke's, "with only one or two pieces missing!" That was 1935, and as Bill celebrates his 70th birthday, the still lovely Jane is with him to enjoy the occasion.

Bill next became noted for illustrations for *B.K. Baker*, men's clothier. This part time, free lance effort, left enough time for him to be "just naturally pulled to brother Elmer's office at the security building, and an inking job on his new strip 'Big Chief Wahoo', which eventually became 'Steve Roper'." As Bill's inking responsibilites grew, he was more than ever steeped in the traditions of the business, and the now rooted cartooning talents began to sprout more and more enthusiasm. He began experimenting with various cartoon characters of his own.

Bill, thinking of this era once said, "Al Saunders and I worked very closely on 'Chief Wahoo', when I worked for brother Elmer. I lettered copy with pencil in the balloons following Al's script. I would take pencil drawings down to Al's office on the 5th floor...Al would O.K., and I would ink in same.

"I learned a lot from Allen Saunders about writing for comics which indeed helped on my writing Katy Keene. Allen was like a big brother to me. I don't think I made it clear that Allen Saunders wrote both my brother's 'Chief Wahoo' plus 'Mary Worth' strips...A real talent. He was surprisingly a rather good cartoonist, too! Why do I go on praising Allen? Because he praised *me* and was always encouraging!"

Harry Shorten, then editor of Archie Publications, was a friend of Elmer's and a regular visitor to the office. He became interested in Bill's artwork and purchased several fillers, the first being "Dotty and Ditto". Then came "The Twiddles", "Nevada Jones" (U.S. Marshall), and "Debbie" (Bill's teen). These items appeared in the various Archie Publications: *Wilbur*, *Suzie*, *Pep*, and later *Laugh*.

One day in 1945, magic occurred! There appearing in *Wilbur* #5 a new character—"Dream Girl" Katy Keene! I doubt Bill Woggin was prepared for the immediate success of his new series, but as is often the case with dreams, one can never tell where they will take you.

Bill enjoys the memory of bringing the famous beauty to life. Through the entire seventeen year run of the Katy Keene books, the same spirit of "magic" was never lost. Bill created a family of fans who believed in his magic and were dedicated.

DEAR KATY KEENE
MY NAME IS MARY ANN. I AM 10 YEARS OLD. I READ ONLY YOUR BOOKS. I READ THEM OVER AND OVER AND KNOW THEM BY MEMORY. I HAVE 987 FUNNY BOOKS OF YOURS—I COUNTED THEM ONE DAY. THEY ARE ALL GOOD. WILL YOU WRITE TO ME SOON BECAUSE I DON'T GET ANY MAIL.
YOURS TRULY
MISS MARY ANN CANFIELD (BLOSSBURG, PA.)

Bill readily admits the influence of *Russ Westover* and his clothes-conscious strip "Tillie the Toiler". Russ had modeled his subject after his wife, *Jenestra*, in both looks and attitude. This "Patterning" technique Bill took advantage of often in his career.

In reviewing the history of the comic strip, the art form that led to our much esteemed comic books, I find several possibilities of further influence Bill

might have taken advantage of. These are strip heroines "familiar" when one compares them to Katy Keene. Bill would have been much exposed to these with his newspaper experience.

A. *Jane Arden* (1928) Black-haired beauty who became the first "big girl reporter". Register and Tribune Syndicate.

B. *Dixie Dugan* (1928) Aspiring actress. McNaught Syndicate.

C. *Blanche Rouge* (1921) Vamp of the "Minute Movies", with such wonderfully named characters as Dick Dare, Ralph McSneer, and Hal Fracas. George Matthew Adams Syndicate.

D. *Dumb Dora* (1925) *Chic Young's* over-suited heroine, who never deserved the name given her. King Features.

E. *Boots* ("Boots and Her Buddies") Paper dolls with tabbed, changeable clothing.

F. *Etta Kett* (1925) Fashionable look-alike who was known for her impeccable taste. King Features.

G. *Fritzi-Ritz* (1925) Known for a great sense of humor and a kid relative (female) who provided comic antics. If Katy Keene were ever to have a caricature done, it would be Fritzi. United Features Syndicate.

H. *Minnie Ha-Cha* (1936, "Big Chief Wahoo") Bill probably spent hours inking this flirtatious ex-singer who always fell for the muscle man on the scene. Elmer's influence was never stronger! (This strip eventually became "Steve Roper"). Field Newspaper Syndicate.

There were other dark-haired beauties in abundance all around Katy Keene. The strips and comic books were flooded with them:

A. *Jane Arden*

B. *Debbie Dean, Career Girl*

C. *Dollie Dill*, adventuresome and svelte.

D. *Hedy De Vine* (Only blonde listed!) Her strongest desire was to become a movie star!

E. *Miss Lace* Milton Caniff beauty from "Male Call"

F. *Dixie Dugan*

G. *Wonder Woman* Look-alike with a name most suited to Katy Keene!

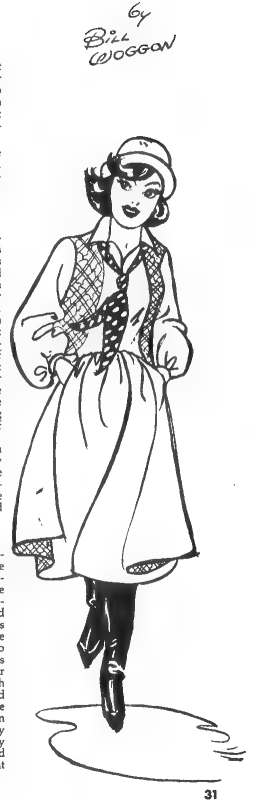
The only difference seems to be that their importance has been better chronicled than Katy Keene. I hope to see this changed by new information now available on Woggon's dynamic heroine—and the forceful "participation" series.

In the original Katy Keene stories, one finds much originality and careful thought. Attention is paid to the story-line details in the tradition of "The Best".

The success of Katy Keene was overwhelming, as I've said. No one was prepared for the hundreds of thousands of specialty designs which fans would send in when "Bossman" Bill Woggon sent out the call: "Hey kids! Send your designs for Katy to 241 Church Street, New York City!" (The series of stories in the beginning were centered in that metropolis). The voluptous, raven-haired beauty inspired thousands of servicemen and women to participate at the call. Many were rediscovering their identities after a "faceless" war. People (Less youthful readers at first) were seemingly magnetized into submitting designs and participating in the life of the voluptous "Pin-Up Queen".

It was not long, however, before a more youthful market began to pay more than a "reading" attention to the series. It is important to note this occurence, because the average age of the reader became 14 years, and hovered there for the remainder of the run.

This is even more notable by comparisons of the Katy Keene art to the *other* Archie title characters—they continued to become more teenage as the years went by—compared to the constantly more sophisticated and glamorous Katy! This fantasy life was encouraged by readers' letters to Archie Publications, who had the good sense to realize the qualities so abundant in this unusual series. Katy Keene began her own comic format workbooks, to much acclaim. I know young people loved vicariously participating in an adult life style! In this way, Bill Woggon recognized and filled the needs of many for "reality fantasy"; a brand of fantasy until now never credited or recognized as being peculiar to this comic format series.



BILL WOGGON DRAWS
THE BEST
OF ANYONE WE KNOW,

WE'D RATHER BUY HIS
COMICS
THAN GO TO ANY SHOW!

WE'D RATHER DRAW FOR
KATY
THAN TAKE A TRIP TO
MARS

AND GO RIGHT BY THE
SUN, THE MOON,
AND ALL THE SPARKLING
STARS!

LENNIE BEARD
(WILLLISTON, NORTH
DAKOTA)

To this day no other American comic book format magazine has come near the Katy Keene phenomenon of such intense reader participation or artist interaction.

In 1980 however, D.C. Comics (New York) began advertising for fans to "send their designs" for the new "Dial H For Hero"...a strip featuring things *and* people designed by readers! The producers of the new series generously credit Bill Woggon and Katy Keene with the influence for this series. One of the editors, it seems, was a rather popular designer sending things to Katy for publication!

This is a most important item for comic book historians and those fans who today deserve an outlet as wonderful as the Katy Keene books were. It has been over 20 years since reader participation was "taken" from the market.

WHEN YOU BUY A KATY
COMIC,
AND THE FASHIONS ARE
REAL HOT,
YOU CUT-OUT ALL THE
PIN-UPS,
AND THE COMIC IS
REALLY SHOT,
YOU GO OUT AND GET
ANOTHER, MAN.
TO PROVE THAT YOU'RE A
FAITHFUL FAN!

(MORAL: DON'T BE A GEEK
FROM BATTLE CREEK! BUY A
KATY KEENE COMIC
TODAY!)

A FAITHFUL FAN
BARBARA MC PHAIL
(CHICAGO, ILLINOIS)

DEAR KATY
YOUR MAGAZINE IS THE
BEST MAGAZINE. IT GIVES
TEENAGERS AND OLD
FOLKS ALIKE CHANCES TO
SHOW THEIR TALENT IN
DRAWING AND JOKES.
*LONG LIVE YOUR
MAGAZINE!*
DARLEENE BAMBERGER
(HOMETOWN, ILLINOIS)

To be sure, other comic series featuring reader participation *did* exist, some of the more popular being *Millie the Model* amd *My Little Margie*, but never with the intensity and style of Bill Woggon. A family of fans was created early in the series...actually, from the first few fillers for those Archie books. Woggon and Katy Keene garnered a generation of loyal members that feel a part of that "family" *even today!* As in any family group, members "grow up", change, and go off on their own, but never forgetting "group identity". This is another reason for comic art historians to note the series.

I am part of this family and speak from experience.

As Katy "idealism" grew ever more popular, Bill found himself in need of more hands, and brother Elmer surfaced with just the right pair: Hazel Pratt Martins. Hazel was quite popular in Toledo for her hand painted men's ties showing their occupations or hobbies; Bill has a Katy Keene tie even today!

Hazel adopted the pseudonym *Scott Fleming*—the name seen co-credited on the later *Nevada Jones* stories!

It's interesting to note here that Bill Woggon's signature appeared on every piece of art he provided for Archie Publications. No other Archie artist could say the same! Recently, however, Archie Publications has been reprinting a few Katy Keene pages *without* the artist's signature in their new "digest" books. There are also, obvious by their absence, no reader's credits! Needless to say, we know why they were so much a part of the art. I had a most incomplete feeling viewing this air-brushing effort. I hope Archie Publications will consider leaving *at least* the designer's name. I can understand why the addresses might not be a good idea.

One morning, Bill walked into their little Toledo, Ohio office and announced that he would be moving the art studio, with Katy Keene still in full production, to Santa Barbara, California. Hazel decided to stay with the cause and helped Katy move to 7070 Hollywood Boulevard, Hollywood, California. This was the right thing to do, because the series took on a whole new look and background, probably extending the life of the series by many years.

Katy's move to California provided some of the most exciting art work and stories; it's too bad they are spread so haphazardly in the four Archie titles carrying the same.

Archie Publications might do well reproducing these few items in one of their digest books. There is much storyline to follow, as much as the fantastic clothing and "living" designs sent in by readers.

"There were so many letters and designs we couldn't count them. The post office would call some days and tell us to come 'pick up our *sacks* of mail'. We hired a full time secretary to open letters and mail out the paper-doll and pin-up art sets we had printed," says Bill Woggon of those busy days.

"We had to remodel a stable on the grounds of 'Woggon Wheels Ranch' to accomodate the rapidly expanding art department. Katy had since given up her 'apartment in town' and had begun to get all her mail at the ranch, also."

Bill, needing more help, brought in *Katherine "Cassie" Bill*, who had worked for *Irene*, the famous Hollywood designer to the stars. She was the one responsible for the more refined, fashion-figured Katy in later issues. It is most fascinating to compare the styles of Bill, Hazel, and Cassie in some of the middle issues!

Says Cassie, "I'm glad so many got so much out of the series. It was a different *thing* from behind the drawing board!"

In the 1950's, Hazel bid the "gang" farewell and departed for Toledo (It was the last Bill was to hear from her until 1980). Artwork was due in New York every Wednesday, (Color was provided at that end), and Bill and Cassie used various New York associates to help from time to time.

Mainly they were:
Bill Ziegler (Notable for work on *Mary Worth*), *Dorothy Hunter* (Who drew Bertha in the series), *Tom Cooke* (Who's own style never matched the established Woggon variety), and *Bob McLeod* (Who provided outdoor backgrounds, horses after Hazel, and some of the men's figures). There was also a fledging, *Floyd Norman*, now with "Vignette" Studios in Los Angeles, and *William F. Woggon*, Bill's son who did terrific car inking and artwork!

All these people are responsible for understanding what it was Bill Woggon had established and furthering the program so professionally. These excellent artists we must also remember for helping to make Katy Keene issues so enjoyable, whether for the first or four-hundredth time.

Classic Bill

As I was suggesting earlier, reader participation drowned the need for "Arresting Tales"—so much the focus in most comic book series of the day. While everyone was stretching their story-lines to created more interest, Katy Keene comics (workbooks) moved in the opposite direction—introverting—looking closer at the personalities who read and participated in the books, leaving the stories to (almost) fend for themselves.

Bill Woggon and his staff were responsible for single-handedly displaying the inner-vision of hundreds of thousands, no, millions of "silent generation" young people throughout the world. He chronicled, for everyone to see and enjoy, the "everyday" fantasy—fantasy applied to everything they were exposed to in daily life, as they would wish it to be.

Right along with the creators of the series must be discussed the varied characters of the comic series, and the people Bill "patterned" them after.

First, *Gloria*, whose first appearance was in *Pep #95*. She was usually Katy's rival. She was modeled after (not from) Bill's wife Jane. Gloria was the "rich bitch who constantly gave Katy lip and occasionally one-upped her, provided the necessary tension in the life of a pin-up girl turned model/actress who always got her man (although she never married him), and landed the movie part, wore all the latest fashions and never got fat," says *Marillise Flusser* in her now landmark Katy Keene article for the Soho Weekly News (December 7, 1978).

GLORIA, GLORIA, GLORIA
WITH HAIR AS SOFT AS SILK
WITH EYES THAT SHINE LIKE EVENING STARS
WITH SKIN AS WHITE AS MILK

GLORIA, GLORIA, GLORIA
WITH LIPS LIKE BRIGHT RED ROSES
A FIGURE LIKE A SLENDER REED
AND, OH, THOSE LOVELY POSES

GLORIA, GLORIA, GLORIA
WHO MAKES ALL MEN'S HEARTS TICK
GLORIA, GLORIA, GLORIA
TO ME YOU'RE REALLY SICK

ADRIENNE GYONGY
(CARLISLE, PA.)

K.O. Kelly, Katy's sometimes boyfriend, was really Bill's father, who was a boxer in his younger days.

Randy Von Ronson, the richest bachelor in the Western Hemisphere, and also Katy's boyfriend (sometimes), was reputed to be Van Johnson—a comparison that escapes me!

KATY HAS A DATE WITH RANDY
BUT WHEN SHE HEARS HE'S GONE AWAY,
SHE REMEMBERS RIGHT AWAY

K.O. KELLY'S ALWAYS HANDY.

PATTY ANN POPY
(DETROIT, MICHIGAN)

Sis, *"The Candy Kid"*, was Katy's sugaholic sister—the one who provided a catalyst for Katy's boyfriends and most of the jokes. This model of Bill's daughter, Suzanne (Bothke), remains one of the more popular in the book's history.

Billy was Bill's son, William, and mostly along to keep Sis from looking lonely.

Errol Swoon, "Professional" movie star, was *Errol Flynn's* look-alike. His job was to steal female readers' hearts, but he proved one of the weakest characters in the series; he just couldn't compete with the "guys" of the series, who all had as much pizzaz as he. The movie land aura that surrounded everyone in the series didn't help him much, either.

Bertha (Bumples!), Woggon's sister-in-law *Bettie Coble* was the grandmotherly feeling, the "comfortable chair", as one fan puts it, amid all the modern fantasy. Many fans related to Bertha the most of all.

DEAR KATY

I LIKE BERTHA BECAUSE I THINK BERTHA HAS A MUCH BETTER FIGURE THAN YOU. I ALSO THINK BILL WOGGON OVERDOES YOUR POPULARITY. BERTHA, GLORIA, AND LUCKI RED ARE ALL FAR PRETTIER THAN YOU. BUT I DO LIKE YOUR COMICS.

NANCY ANN BYINGTON
(NETHERLAND, WEST INDIES)

Other regular characters in the series, all back-ups, were: *Debbie*, *Tammy and Danny*, *Lucki-Red Loreli*, *"Skipper" Mason*, *Jumpin'-Joe Pasternack*, *Chubby*, *Ditto* (The Parrot), *Pierre*, *Gi Gi*, *Curley*, and *"Swami" Rivers*. Their function was simply to provide more bodies for the fanciful designs readers sent in, and to bridge the action! Having a design printed in a Katy Keene comic would be comparable to having a part in a television series today.

The designers themselves were a plethora of interest and style, with such wonderful names as: Patty Fanning, Billie Jean Trout, Willa Dean Justice, Harleen Hilderman, Garder Schinder (one of my favorite names!), and Mary Ann Foulstitch (an unusual name for a budding dress designer!)

If you looked carefully, you'd also find such fans as *Shiek Hakeem*, the tent maker, Oasis #7, Tent 44, Arabia—but don't write a pen-pal letter, which Katyites were encouraged to do, because it was only Bill's humor shining again.

The variety was not in just names, but in *places*, too. One story line (*Pep #111*) lists designs from fans in England, the Virgin Islands, Hawaii, Panama, South America, Italy, Sweden, Scotland, Thailand, South Africa, Mexico, Bermuda, Canada, Puerto Rico, Cuba, and Peru! This is only representative of the far flung places that Katy books found themselves "influencing" life.

DEAR MR. WOGGON

I AM ELEVEN YEARS OLD AND AM A PUERTO RICAN GIRL. OFTEN I SEND FOR SOME PIN-UPS AND CUT-OUTS OF KATY AND THE GANG TO SEND TO MY COUSINS IN PUERTO RICO, AND THEY LIKE THEM VERY MUCH AND ASK ME FOR MORE. I STILL KEEP LOTS FOR MYSELF BECAUSE I LIKE THEM TOO.

WELL, I CANNOT SAY ANYMORE. I HOPE, AS LONG AS THE SUN COMES OUT, YOU'LL GO ON PUBLISHING KATY KEENE COMICS.

EMMA MERCADO
(NEW YORK CITY)

Many of today's noted illustrators and commercial artists were Katy fans; Mel Odom, John Lucas, and Antonio are some who credit Katy Keene with much enthusiasm they now have for art.

There are also countless popular clothing designers who were part of the Katy "family"; Willie Smith and Betsey Johnson are two. *Who knows* how much of the current revival in the fashion market can't be traced directly to former Katyites and the Katy Keene magazines.

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KATY KEENE

GOSH! WE'RE SWAMPED WITH MAIL! KATY AND I WANT TO THANK YOU ALL FOR THE THOUSANDS OF DESIGNS YOU'RE SENDING IN--FASHIONS FOR KATY, SIS AN' GLORIA, CARS FOR RANDY, BOXING OUTFITS FOR K.O. KELLY, ETC. ETC.

BILL WOGGON'S SHIRT by ROY GAMMILL, 1005 STATE ST., SANTA BARBARA, CALIF.

SIS'S DRESS by ELEANOR ROUGHAN, 818 BANK ST, BRIDGEVILLE, PA.

YES! QUIET, SIS, I'M SHOWING THE READERS SOME PIN-UPS OF KATY!--NOW HERE IS ONE DESIGNED BY PAM PEARSON, 1942 EAST BLAINE AND ANN FAIRCHILD, 2001 EAST McGRAW, SEATTLE 2, WASHINGTON!
PIN-UPS, PHOOEY! TH' READERS WANTA LAUGH AT A STORY NOT JUST LOOK AT KATY PIN-UPS!
SIS! PLEASE! GET BACK ON THE DRAWING BOARD!!

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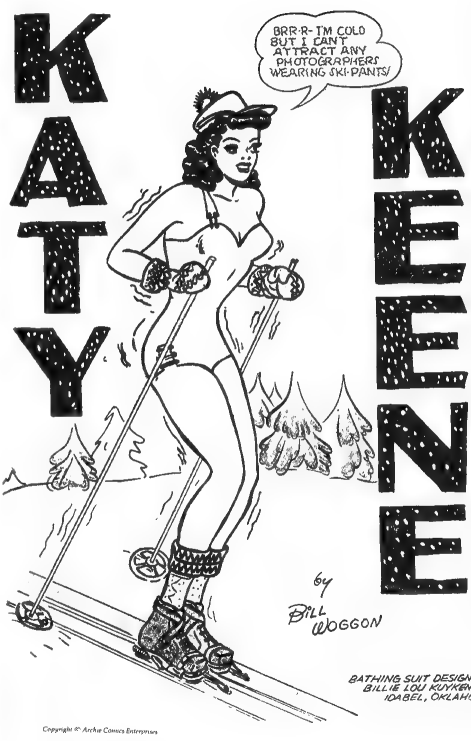
KATY
KEENE
BRR-R- I'M COLD BUT I CAN'T ATTRACT ANY PHOTOGRAPHERS WEARING SKI-PANTS!
by
BILL WOGGON
BATHING SUIT DESIGNED by BILLIE LOU KUYKENDALL, IDABEL, OKLAHOMA.
Copyright © Archie Comics Enterprises

As well, there are the "then" famous and popular Katy designers...those featured over and over in issue after issue. It was a regular cult by 1959: Barbara Rausch, Jack Evans, Llyod Sensat, June Arnold, Carol Swenson, Gilbert Lopez, Mrs. Floyd Terry, John Guentert, Larry Creel (Oh! Those cars!) Nelson "madman" Bridwell, Grace Garcia—just some of them.

Many former designers became organized! It's the first time in history. "There was never anything to talk about with each other when the series was going" says one revived Katy collector and former designer.

"Things are different now," says another, "We have a need to relive and enjoy the 'energy' we got from Katy artwork, other fans, and Bill Woggon."

This article is an out-cropping of that sort of feeling. There is a feeling for "family reunion" starting to boil. Most former designers hope new members will want to be part of the "family". Ask Camille Gaylk, May Storch, Marillise Flusser, Chuck Alligood, or Bonnie Gurzenda, they all say the same.

Marillise Flusser, Sak's Fifth Avenue fashion protagonist, once did the company windows in Katy Keene fashions and poses—all talking on the telephone (one of the more famous Katy pastimes).

In April, 1979, *Kimberly Barnell*, editor of the *Sunday News Magazine* (New York newspaper section), printed a full-color section on Katy fashions today, influenced by the *Soho Weekly News* article. Katy Keene has not been forgotten in 20 years!

Much of Katy's appeal, even today, lies in her ability to appreciate and participate in so many activities. Covers and pin-up pages featured her in every one possible you can imagine: ballerina, equestrian, court jester, pirate, astronaut, hiker, gardener, golfer, yachter, water/snow skier, actress/model, shooting ace, puppeteer, magician, race car driver, Indian princess, acrobat, and on and on. What creative personality wouldn't be impressed and thrilled by such a display. Everyone was a "creator" in Katy workbooks. Incidentally, new fans (and old) are invited to this day to submit designs for Katy to myself or Barbara Rausch (address at end of article)...they will be printed, just as in the old days, in her monthly newsletter.

KATY KEENE

by BILL WOGGON

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(1) KATY'S GOWN, POSE + LETTERING by CHERI RUNK, ROUTE #1, MAP - POCATELLO, IDAHO
SAVE THIS PIN-UP OF KATY KEENE FOR YOUR KATY ALBUM OR PIN-UP BOARD!!

For myself, Katy and Bill were the way to understanding the luxury of the world...a substance rather scarce in Fresno, California in 1958! I am sure many over 30's today will appreciate their own understandings of the world more when they evaluate the influences beamed out like light waves from the artists. I remember, too, the fulfilled, contented feeling I got looking through the Katy books. I still get a pang of anticipation when seeing a cover...any cover.

Cat Yronwode, comics journalist, fan, and historian says, "I just purchased my first Katy Keene in 20 years and I was flooded once again with those great feelings of joy and goodwill which resided in the title. In fact, I was impressed with everything about the books, from the utterly outrageous fashions sent by girls and boys for Katy to wear. Overlooked by me as a child, Katy Kreator Bill Woggon's little off-the-cuff credit lines (Katy's raincoat, rainboots, and rain!—by Terry Fermi, Waterbunny Falls, Arizona) are delightful reading in themselves."

Cat goes on to reminisce: "I wanted to look just like her when I grew up. I loved the way Bill Woggon drew her with her head slightly tilted to one side. I copied it over and over. I wanted my head to tip to the side, too. Only now, years later—only *now*, as I write this do I realize that my head *does* tip that way!" ("Fit to Print", *T.B.G.*, 1980)

Can we ever really *know* how deeply the Katy Keene workbooks have affected and influenced readers around the world?

DEAR MR WOGGON

YOU MAY NOT EXACTLY ENJOY THIS LETTER, BUT I AM GETTING RATHER SICK OF KATY KEENE. AT THE MOMENT I AM AT CAMP AND EVERYONE IN THE BUNK READS YOUR ESTEEMED COMIC.

THE RIDICULOUS PART IS THAT SO MANY CHILDREN ARE SO COMPLETELY DEVOTED TO-THE CHARACTER. FORGIVE MY BLOWING MY TOP, BUT I CAN'T STAND IT ANYMORE. KATY'S BEEN 20 FOR WHO KNOWS HOW LONG AND ALTHOUGH SHE OFTEN EATS CALORIE—LADEN MEALS, SHE MANAGES TO STAY TRIM. HOW? HOW? HOW?

A NON FAN,

KAREN CROSSEY,
(BILLINGS, NEW YORK)

John Lucas, Katy enthusiast and collector "supreme", tells of a recurring dream where at "Wilke's" Drug Store, he finds new Katy Keene issues constantly...even today! It's because he has a rememberance of the day he and his sister were there and *she* purchased a Katy, while he got *Circus Boy*; later, while in the car on the way home, he said to his sister, *"Give me that book!!"* He was a Katy enthusiast from that minute forward!

There were so many reasons for purchasing the Katy books. A fan was (and still is) swamped with allegorical expressions of life, pure entertainment, feelings of being cared for, having one's opinion valued (no task), and there was all the love one could give the "family". One could hope to see Katy personally respond to him or herself. It was a nice goal.

What Katy Keene meant to me as the daughter of Bill Woggon.

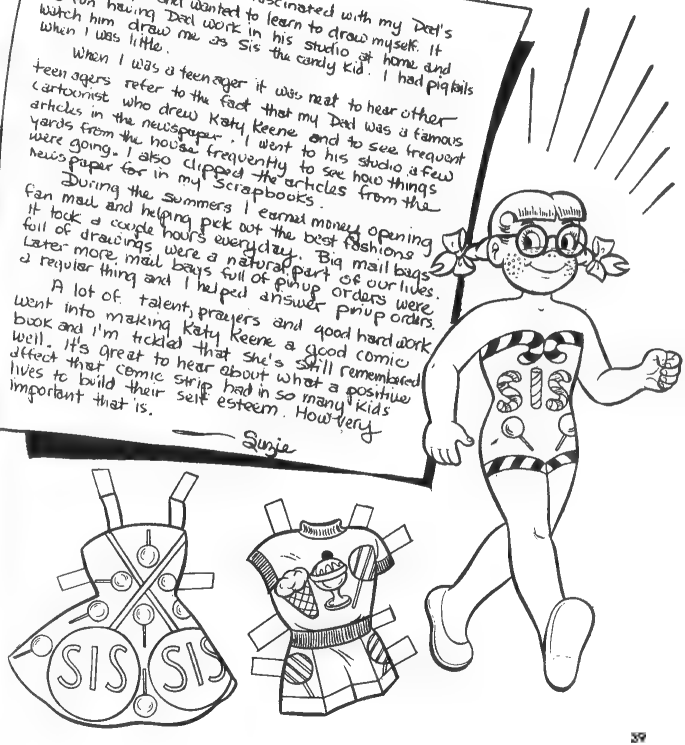
When I was little I was fascinated with my Dad's ability to draw and wanted to learn to draw myself. It was fun having Dad work in his studio at home and watch him draw me as Sis the candy kid. I had pigtails when I was little.

When I was a teenager it was neat to hear other teenagers refer to the fact that my Dad was a famous cartoonist who drew Katy Keene and to see frequent articles in the newspaper. I went to his studio a few yards from the house frequently to see how things were going. I also clipped the articles from the newspaper for in my Scrapbooks.

During the summers I earned money opening fan mail and helping pick out the best fashions. It took a couple hours everyday. Big mail bags full of drawings were a natural part of our lives. Later more mail bags full of pinup orders were a regular thing and I helped answer pinup orders.

A lot of talent, prayers and good hard work went into making Katy Keene a good comic book and I'm tickled that she's still remembered well. It's great to hear about what a positive effect that comic strip had in so many kids lives to build their self esteem. How very important that is.

Sunje



WHAT KATY KEENE MEANT TO ME AS THE SON OF BILL WOGGON

The first memory I recall of my Dad being an artist goes back to our home in Toledo, Ohio. Dad had entered a contest by Dutch Maid Cleanser. I can recall the Dutch Maid and Dad working on the drawing, hoping to win.

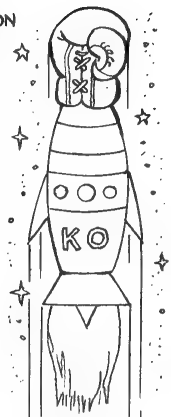
A while after that we moved to Santa Barbara. When asked in school what my father did for a living, I replied, "Oh, he just sits around and draws."

The cast in Katy Keene expanded a lot after our move to California. Katy was Dad's 'Dream Girl' - his fantasy, possibly. Sis was my sister. Gloria, my mom; and I couldn't be left out, so Sis's boy-friend, Billy, was created.

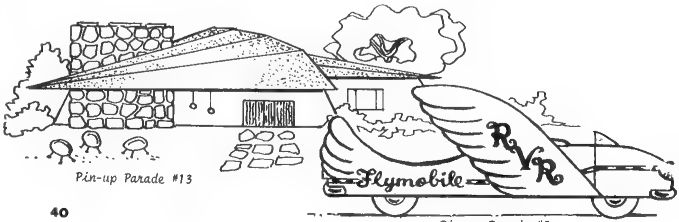
I recall the fan mail and drawings from the fans coming in by the sack. Thousands a week! A special section of the post office was devoted to Katy Keene mail. The family would open each and every letter. The drawings were from laughable to incredible; but each was opened and scrutinized for possible use.

The artistic talent rubbed off on me and art became my easy "A" in school and at about 15 or 16, I was helping out inking borders. While attending High School after a drafting class, and some architecture, I began doing some of Randy van Ronson's houses and cars. After graduating from High School I began working for Dad full or part time doing all of Randy's cars, houses, rockets, etc., not realizing at all the impact Katy Keene or my father was having on a whole generation of people who loved Katy Keene.

Billy



Holiday Fun #7



Pin-up Parade #13

Pin-up Parade #3

Katy Keene 1949 PIN-UP CALENDAR

Bill Woggon

1949 JANUARY 1949

SUN	MON	TUE	WED	THU	FRI	SAT
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

1949 FEBRUARY 1949

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

1949 MARCH 1949

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

1949 APRIL 1949

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

1949 MAY 1949

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

1949 JUNE 1949

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

1949 JULY 1949

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

1949 AUGUST 1949

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

1949 SEPTEMBER 1949

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

1949 OCTOBER 1949

SUN	MON	TUE	WED	THU	FRI	SAT
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

1949 NOVEMBER 1949

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

1949 DECEMBER 1949

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

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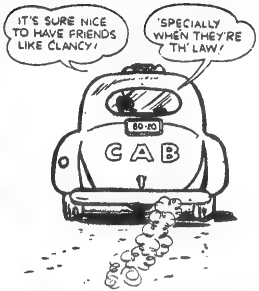
COMPLIMENTS OF THE ARCHIE COMIC PUBLICATIONS, 241 CHURCH ST., NEW YORK 13, NEW YORK

BEGORRA, KATY, YOU'RE NOT GONNA GO WAY TO HOLLYWOOD AN' NOT SAY GOODBYE TO CLANCY--MAY TH' LUCK O' TH' IRISH BE WITH YE!
THANK YOU, CLANCY!
CAB



K.O. KELLY SAID HE'D MEET ME AT THE AIRPORT TO SAY GOODBYE--DOCTOR KILDEAR SENT ME THIS ORCHID WITH BEST WISHES BUT I CAN'T UNDERSTAND WHY RANDY DIDN'T CALL!
MEBBE HE'S OUT OF TOWN OR SUMPIN', KATY!

IT'S STILL LIKE A DREAM--THE READERS SENDING US BEAUTIFUL DRESS DESIGNS TO WEAR IN HOLLYWOOD AND THOUSANDS, WISHING YOU GOOD LUCK--YOU JUST GOTTA MAKE GOOD, KATY!

DEAR READERS,

WE WOULD LIKE TO TAKE A MINUTE OUT TO INFORM YOU THAT ALL DRESS DESIGNS AND LETTERS SHOULD BE SENT TO **KATY KEENE, 7070 HOLLYWOOD BLVD. HOLLYWOOD 28, CALIF.** AND KATY WILL SEND YOU A REPLY FROM THERE.

THANK YOU AND WE HOPE YOU CONTINUE TO FOLLOW KATY IN **PEP, WILBUR, LAUGH SUZIE** COMIC BOOKS.

YOURS TRULY
Bill WOGGON

AND ARCHIE COMIC PUBLICATIONS

③

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KATY KEENE
SWEET YUMMEE FASHIONS WITH ME FOR ONLY 10¢
SIS
KEGOKRA! KNOCKOUT FASHIONS WITH ME!
K.O. KELLY
THE LATEST KITCHEN FASHION CUTOUTS WITH ME
BERTHA
AND A MILLION DOLLARS WORTH OF FUN WITH MY CUT-OUT FASHION'S!
RANDY
CHIC PARISIENNE CUT-OUT FASHIONS GO WITH MY PIN-UP!
GLORIA
HOLLYWOOD MOVIE SET FASHIONS GO WITH MY PIN-UP!
ERROL SWOON
♪ BE HAPPY GO LUCKY! ♫ SEND FOR ME!
LUCKI RED

DEAR KATY, BILL, AND GANG

EVERY TIME I BUY A KATY KEENE BOOK, I GET SO EXCITED I CAN HARDLY TALK.

I LOVE ALL OF YOU (EVEN GLORIA). KEEP UP THE GOOD WORK, BILL.

ELLEN GUSTAFSON
(ELMWOOD PARK, IL.)

DEAR KATY KEENE

YOU REMIND ME OF MY MOTHER. SHE HAS BLACK HAIR, TOO, AND IS VERY PRETTY.

YOURS TRULY
YVONNE TASSIE
(PENHOLD, ALBERTA, CANADA)

DEAR KATY

I LOVE YOUR COMICS. HAD IT NOT BEEN FOR THE ENCOURAGEMENT I GOT TWO YEARS AGO WHEN MY DRAWING APPEARED IN YOUR BOOK, I WOULD HAVE NOT DECIDED TO BECOME AN ARTIST.

I AM GOING TO ENTER ART SCHOOL AS SOON AS I GRADUATE.

FORREST K. SPENCER
(SPRINGDALE, ARK.)

Bill Woggon was an extraordinary teacher—a man with much influence. What other teacher could claim such artistic commitments from "students" so fleetingly in his universe?

Bill and staff were so fully conveying the feeling of family, that many fans actually felt she and the gang were the family just next door!

DEAR KATY K.

HOW ARE YOU? I'M SUSPECTING IT MUST BE A PRETTY SUNNY DAY IN CALIFORNIA TODAY. HOW'S SIS THE CANDY KID? OF COURSE, SHE'S NOT A GOAT, YOU KNOW, BECAUSE SHE'D BUTT SOMEONE AND RUN AWAY, BUT SHE GOES FOR ALL THAT CANDY. HOW'S RANDALL VON RUDOLPH, THE RICH PUNK AS YOU SEEM TO CALL HIM. WELL, HOW IS YOUR FRIEND, THAT STUPID BLONDIE? I LIKE YOU BETTER. YOU ARE A VERY PRETTY GIRL—THAT BEAUTIFUL BLACK HAIR—H.M.M.M.M. I LOVE IT. THINK OF IT—I DON'T EVEN KNOW YOU BUT I WRITE TO YOU. YOU MIGHT THINK I WAS A FRIEND OF YOURS.

UNSIGNED
(MAILBAG, *PEP* #102)

Speaking of letters, I recently found this one in *my* mail box:

DEAR MR. LEAVITT

YOUR ARTICLE IN THE OCTOBER ISSUE OF "WE" WAS TERRIFIC. I ONLY WISH I OWNED ISSUES OF KATY KEENE. I PLAN TO IN THE FUTURE.

I'M ONLY 14 YEARS OLD, BUT I COLLECT COMICS (MOSTLY SUPER HEROS). I PLAN TO BUY KATY KEENE COMICS WHEN I SEE THEM. MY MOTHER SAID THAT SHE READ KATY KEENE WHEN SHE WAS A GIRL, SO IT WOULD BE VERY SPECIAL FOR ME TO OWN SOME THAT SHE POSSIBLY READ. ISN'T THERE SOME WAY FOR US TO GET ARCHIE COMICS TO REVIVE HER?

YOURS TRULY
DAVID KELLY
(ABERDEEN, WASHINGTON)

This to me is an indication that the "Super Heros' " hold on the market is softening. It is an indication that the collectors are looking for more. Maybe "Dial H For Hero" is precisely the thing to come into the market at this moment! Collectors are expressing their interest in expanding and knowing more.

WOGGO
RANCH
WEELIE! WEELIE! CAN YOU PLAY?
GOOD MORNING MR. WOGGON WORKDAY AGAIN I JUST HATE WEEKENDS!
MONDAY
DING
HI, POPS!
GOOD MORNING
WHA...? I THOUGHT... I DON'T BELIEVE THIS.
ANOTHER BLUE MONDAY, BILLY BOY! JUST TRY NOT TO STICK YOUR BRUSH IN THE ELECTRIC PENCIL SHARPENER!
BILL ZIEGLER MCMLXXX

"KATY KEENE HAS BEEN THE MOST UNDERRATED SERIES IN COMIC COLLECTING IN RECENT YEARS. THE ART IDEAS OF BILL WOGGON ARE UNIQUE AND OF EXCELLENT QUALITY."

JOHN IVARONE,
(COMICS DEALER;
7 FOREST AVENUE,
ALBANY, N.Y.)

Chuck Alligood, recently converted Katy fan is promoting a good idea: a letter writing campaign to Archie Publications suggesting Katy be given some more exposure. He thinks a "digest" book like they are doing now would be a good idea. If you agree with him, drop a line to the editor: *John Goldwater*, 1116 1st Avenue, New York City, 10021.

Of special note to those of you sold on the series already, or wanting to know more, there is the *Katy Keene Newsletter*. Future issues will feature old and new artwork, give profiles on new and old fans and designers, answer questions, offer tips on collecting, and give space to dealers and collectors with Katy Keene issues to buy, sell, or trade. Write me for information or to get your name on the mailing list.

BRRRR-R-R! I'M FREEZING, BUT WE CAN'T LET THE BOYS HAVE THE LAST PIN-UP IN THE 1957 SHOW..!
DECEMBER 1957
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
SOLONG FOR 1957 BILL WOGGON

DECEMBER PIN-UP BY YVONNE ELLIS, 2420 ADAMS ST, GRANITE CITY, ILLINOIS.

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The most exciting note of all is the establishment of the annual "Katy-Con". The first was held December 27, 1980 in Santa Barbara. Bill Woggon's birthday was also celebrated by the fans and friends from all over the United States. There was a big dinner and a heart shaped cake to celebrate at the famous Biltmore Hotel.

For those of you inclined to collect rare items, there are a few of the limited edition "Katy-Con Number One" programs still available for the same price, $20.00. The program is spectacular in the very best tradition of Katy Keene. In a clear plastic folder are displayed individual pages of art created especially for the con and Bill's birthday by fans and rather well-known artists from around the United States. Only a few (less than 20) of these are still available, so contact me soon at the address at the end of the article (be sure to include a S.A.S.E.).

With the renewed interest in Katy Keene issues becoming more pronounced, I have included for your use an inventory of all the Katy Keene issues on the market. Several items listed in the *Overstreet Price Guide* are incorrect. Until that listing has a chance to be corrected, you should use this list.

MONTHLY ISSUES #'s 1-62

FASHION BOOK MAGAZINES #'s 1, 2, 13-23

CHARM #1

SPECTACULAR #1

GLAMOR #1

ANNUAL (Large Format) #'s 1-6

PIN-UP PARADE (Large Format, Like Annual)

3-D #1 (not number 31 issue as reported, a seperate book.)

HOLIDAY FUN 7, 12 (Large Format, Actually Archie Annuals.)

COLORING BOOK Little known "Authorized Edition", Saalfield Publishing Company, Akron, Ohio.

There is an unexplained oddity about availability. There is no "center" for issues available. There are, however, several issues that seem to be rather scarce all over the country (Examples include Monthly Issues 10-15, 17, 21, 25, Pin-Up Parade 2, 15, Fashion Book 16). If you have issues available, it may be well worth your time to contact me for distribution through the newsletter.

GLORIA'S POETRY CORNER

My husband drew a comic called
Katy Keene
I was the sexy blond who was
catty and mean
(actually I was sexy blond & very lean)

Thru the years of Katy Keene
I wasn't heard of or ever seen.
I was the wife of the great
BILL WOGGON
Now living with that really
blew my blond noggin.
Then Archie Comics put Katy
to rest
But deep in my heart she was one
of the best!!

Jane Woggon

As for investment purposes, it will be of great benefit if you research availability, and concentrate on those issues that are more "hard to find".

Pricing for this series remains most unusual and erratic, since it is currently being much re-evaluated, and thus looked at differently in every part of the United States. Some dealers continue to go by the Guide, and those are the only places one can expect to still be lucky enough to find issues priced as such. Most dealers have already re-priced their existing copies and are looking for more, which depletes the supply even more. It is satisfying to see so many dealers categorizing the Katys in their own place instead of in the backroom!

In their own front spaces, instead of in the backroom!

Different #1 issues have sold this year for from $75.00 to $450.00. The Katy Keene Fashion Book #1 (simultaneous series) shows copies going from $7.50 to $125.00, and they all sell quickly. Rarely does a copy of Katy seen at a convention ever go back with the dealer. There are, however, still those places to purchase a "deal", so look fast. It is fast becoming necessary for collectors and investors to concentrate on trading issues. The most successful way this can be done is through the *Katy Keene Newsletter*: there you will find a regular listing of dealers and collectors with issues to buy, trade, and sell. Listings to sell, and dealer inquiries are placed free of charge, so keep the reference handy if you have a question about a Katy Keene comic issue.

The most important point I can make to would-be Katy Keene collectors is: Be sure they are complete! May dealers and collectors don't even know their issues are incomplete many times. Approximately one out of every four issues is incomplete, and the worth of an issue depends much on this point. Generally, you count on the regular issues having 16 pages (except Fashion Book #19, which has 12); the larger issues, Annuals and Pin-Up Parades, generally have 40 or 42.

Again...the *newsletter* is the best way to be informed. Anyone may write requesting information.

There is much information pertaining to the art of collecting Katy Keene paper dolls that can't be discussed here because of lack of space. Should you be one of those interested in this subject, contact me for information on clubs organized for just that purpose. There are several fanzines available, too, for the purpose of promoting this individual hobby.

It is propitious that an article about Bill Woggon and Katy Keene, lauding their stand for originality, quality, and "caring", should be published in the same town they started from 40 years ago!

Future Gold, in the vanguard of the movement to credit Bill Woggon for his major contributions to comic art, deserves a round of applause for presenting the serious collector with information until now unavailable.

I hope you will have the opportunity to see several issues of this amazing comic format woorkbook soon. It would be a true experience for those of you (yes, "boys" too!) who... now unacquainted with the series.

"K" IS FOR KATY SO LOVELY AND SWEET
"A" IS FOR ANYONE WHO SAYS SHE'S A TREAT
"T" IS FOR TIMES WE HAVE READ ALL HER BOOKS
"Y" IS, NATURALLY, FOR HER GOOD LOOKS!

"K" IS FOR KISSES WE WISH SHE COULD GIVE US
"E" IS FOR EVERY BOOK WE READ—THAT'S A MUST
"E" IS FOR EMPTYNESS THAT *LEFT* WHEN SHE CAME
"N" IS FOR HER "NEVER" FORGOTTEN NAME
"E" IS FOR END, 'TIL NEXT WE MEET AGAIN

JOYCE CASSIDY
(EAST ORANGE, NEW JERSEY)

My thanks to R.J. Moriconi for advise, Lawyer Brooks for the generous use of his office and equipment, Carmen for the laughs and apples, and Stephen Weaver, for the support and good will!

CRAIG LEAVITT,1125-11th STREET, MODESTO, CALIFORNIA 95354
TELEPHONE: (209) 523-2300 or 521-5125

KATY KEENE:
NOT JUST ONE OF THE "GIRLS"

by Barbara A. Rausch

Two major factors, of form and content, firmly dissociate KATY KEENE from the category of "good girl art". First, the clear absence in KATY KEENE of the explicit elements of distorted sexuality so characteristic of "good girl art"; second, the sound, elegant, unexaggerated draftsmanship which has more in common stylistically with the work of a number of mainstream fantasy illustrators than with any typical example of the "good girl" genre.

In KATY KEENE, the reader will not find the constant, repeated exploitation of such off-center sexual themes as: *bondage*, in which tying or shackling of the skimpily clad female in deliberately provocative positions symbolizes women as vulnerable, subservient and helpless, incapable of resistance to male sexual aggression; *sadomasochism*, in which explicitly drawn and costumed women are depicted both as victims and weapon-wielding perpetrators of sexually stimulative violence; *fetishism*, in which certain articles of feminine clothing and adornment are repeatedly, exaggeratedly represented, some of which have no normal psychological associations, and others of which are common articles of wear presented in certain distorted contexts.

Another essential distinction between KATY KEENE and "good girl art" lies in the fact that even humorous-type females in "good girl art" were male-oriented icons, almost impossible for real young women to relate to or identify with. They appeared in comics created for young men, by young men, some of whom were servicemen entertaining their fellows.

In an article which appeared in the 1978-79 edition of the *Comic Book Price Guide* entitled *Women in Comics* by Carl Macek in collaboration with Art Amsie, "good girl art" comics are exemplified as follows:

"...Cleavage reached a new 'low' in comics like *Slave Girl* (a title expressive of bondage—B.R.), and *Dagar*. The covers and inside pages of books like *Blue Beetle, Hickory, Wonder, Bruce Gentry, Jo-Jo*, and *The Saint*, to name a few, were loaded with every cheesecake pose you can think of. *Torchy*, remains, however, a symbol of the ideal American woman in the good girl art period...There was a certain fixation on breasts and female accessories in this period...The main example of this type of role for women in comics was a fetishist's dream. Negligee and unmentionables were as common as word balloons...Images of long, flowing hair, flashing blades, exotic environments and delicately skimpy costumes epitomized the jungle girl comics...Not only would soldiers be reading comic books as a main source of entertainment...but people at home were able to experience the brutalities of (the) war on a vicarious level.

...scores of various crime comics with women depicted boldly on the cover reinforced this association...The concepts of bondage, torture, domination, girl-fights, the use of the knife and the gun, the femme fatale and the embrace of love and death—all Freudian elements—combine to give comic books an image of perverse sexuality.

Matt Baker's artwork is a classic example of good girl art...Many

of the covers for the series were outstanding, depicting *Phantom Lady* prominently in the foreground menaced, tortured, or bound and threatened.

...there was a strange attitude of sexual perversity which surfaced in the characteristics of *Wonder Woman's* various foes...The real sexual aberration was found in the concepts of dominance and bondage used by her adversaries...After several decades and changes the Amazon Princess was finally given a womanly figure. She had hips and filled out her bodice with an intensity which hearkened back to the period of good girl art."[1]

Most of these figures were drawn with enormous, agressive bosoms lightly draped in exaggeratedly rendered fabric which left nothing to the imagination. Other "good girl art" characters wore such fetishistic garb as "storm-trooper" boots and leather harness, shiny black satin, skin-tight leotards, militaristic metal ornaments, fur bikinis, capes, weapons, or obvious call-girl styles. Garments were often torn revealingly, or in imminent danger of succumbing to the force of gravity. Hands and feet were disproportionately tiny; faces were contorted with terror or anger when they were not pouting sirenishly. Even the "non-violent" glamor girls, including divergent characters such as *Torchy, Suzie*, or *Millie the Model*, were stereotyped as giddy sex objects; interchangeable, lacking individuality or subtlety of contour or rendering. The same pouting lips, soaring plucked eyebrows, and smouldering siren eyes appeared on all of them; they were clones of the male fantasy.

KATY KEENE, by contrast, was created, written and drawn by a family man with children of his own, who had grown up experiencing art as a part of his own home life. He had, as well, a real sense of women as people. KATY KEENE was actually ahead of her time as a female role model, consistently portrayed as fully human; struggling careerperson, single "parent" to her younger sister, sportswoman (rider, swimmer, golfer, tennis player, skier, skater); relating effectively to other

women (except the impossible Gloria) and relating successfully to men but not dependent on them financially or emotionally.

KATY KEENE was not a gold-digger; the wealthy Randy had no advantage over any other suitor. Violence in KATY KEENE was vanishingly rare. The temperamental K.O. occasionally punched a romantic rival: casualties, a black eye. Or Gloria might instigate a brief spat of bickering or hair-pulling. The few times KATY KEENE or her friends encountered would-be crooks, there was no element of male-female domination involved in the danger situation.

The details in KATY KEENE which some comic book analysts mistakenly relate to "good girl art" are simply the elements of the fashionable female image of the fifties period: clothing which delineated the bosom and waist, and sometimes the hips; high-heel shoes; mild decolletage and comparitively modest bikinis; frilly lingerie (which was restricted to the privacy of KATY's boudoir—and never in compromising situations). These potentially provocative items were transfigured by superb, meticulous draftsmanship, love of fashion, and innate good taste.

KATY's pinups were no more daring than an Esther Williams movie, a Miss America pageant, or a VOGUE magazine of the period; all were drawn with exquisite restraint of pose and facial expression. No Crawford lips, no Dietrich brows, no sultry, vampish Jane Russell pouts were found in KATY's delicate face. And there was no sense of sexual immanence in KATY's pinups; no atmosphere of helplessness, no comehither air. And every garment was firmly anchored. Always, the emphasis was on the purely decorative, the idealistically glamorous. Hearts and flowers, ruffles and bows, sparkle and glow were the constant elements; everything from wedding-cake-frilly period gowns to ballet tutus and "Western" showgirl costumes presented a dazzling surface of elaborate detail, all rendered with the same sure and exquisite line as KATY's vivacious, radiant-eyed, Lynda Carter-like beauty.

That elegant, subtle line was in total contrast to the garish rendering and dispropostionate forms found in classic "good girl art". The style and imagery of KATY KEENE bore a far closer likeness to such mainstream illustrators as Aubrey Beardsley, Kay Neilsen, and Sheilah Beckett.

Sheilah Beckett's work in children's books, notably the fragile petaled figures illustrating the children's poems of Edna St. Vincent Millay, and a colorful, period-costume Golden Books version of *The Twelve Dancing Princesses*, is rich in that same clustered blossoms, twining linear patterns, rich surface detail, and linear definition of fabric masses seen in KATY KEENE, though Beckett's line is more tense and wiry; line in KATY KEENE is a marvel of fluid grace.

And the tapestry of minutely rendered rococo detail in many KATY KEENE scenes is equalled only by Aubrey Beardsley's period-costume illustrations for the eighteenth-century poet Alexander Pope's mock epic *Rape of the Lock*,[2] or by Danish illustrator Kay Nielsen's illustrations for the fairy-tale book *In Powder and Crinoline*.[3]

The fragile charm of the *Rape of the Lock* plates escapes the morbid decadence of so much of Beardsley's work. Each plate presents a cool, remote pointillist surface on which the airy billow of tulle and chiffon, the rich intricacy of twining tresses, and the restrained complexities of Rococo ornament are marvelously deliniated.

The same themes, of ruffles, bows, garlands, and coiffures, is handled in KATY KEENE with almost identical pictoral techniques; particularly the pinpoint dot, the intricately twined patterns on fabrics, the delicate linear treatment of fabric masses, and the little coiled forms of the roses. Many almost identical effects are seen in the Neilsen works (there is evidence for a direct Beardsley influence on Nielsen, though Nielsen is always more naive), including Nielsen's treatment of castle exteriors and distance scenes.

KATY KEENE's only stylistic rivals are WINNIE WINKLE, Tarpe Mills' adventure strip MISS FURY, and Dale Messick's BRENDA STARR, which were primarily newspaper strips. (BRENDA STARR made brief comic book appearances, drawn by other artists, in 1948 and 1954-5. Elements of bondage and peril were present on some covers.[4]) In comic books, however, by the superiority of its art, KATY KEENE transcends every other portrayal of glamorous women as a star of a strip.

To dismiss the stories in KATY KEENE as obvious or inane, because they lack blood-and-thunder thrills or smirking humor, is to ignore the fact that children, for whom the stories were written, like and need to read about and identify with characters who have fairly sane, happy lives and relationships.

Most of all, KATY KEENE had the power to touch lives. Ultimately, the creative dialogue between KATY KEENE, her creator Bill Woggon, and thousands of talented young people in all parts of the world, created a most unique artistic phenomenon whose influence is still alive in the world today, for a number of former KATY fans are now successful artists and designers.[5]

CONTEMPORARY FASHIONS
by
CASSIE BILL

[1]"Women in Comics", Carl Macek and Art Amsie, *The Comic Book Price Guide*, Robert M. Overstreet, 780 Hunt Cliff Dr., NW, Cleveland, TN 37311, 78-79.

[2] *The Later Work of Aubrey Beardsley*, Dover Publications, 180 Varick St., New York, New York 10014.

[3]*Kay Nielsen*, David Larkin, ed. Peacock Press/Bantam Books, 66 Fifth Ave., New York New York 10019.

[4]*Women in Comics*, Macek and Amsie.

[5]"Katy Keene", an article by Marilise Flusser for *The Soho Weekly News*, December 7, 1978.

OBSCURE HEROES OF THE GOLDEN AGE

GOLDEN LAD

A "Heart of Gold" is a virtue that has been attributed to many since the appelation was first coined. Golden Lad literally had a heart of gold, one which gave him the various superpowers that set him apart. The gold heart was made by the Aztecs, and imparted superstrength and flight. Tommy Presten found the ancient piece of jewelry and whenever he clutched it in his palm he was transformed into Golden Lad and featured in a series crafted by Mort Meskin. With green costume, yellow cape and brown boots he made a colorful appearance in five issues of his own title, the first four published by Spark Publications and the last by Fact and Fiction Publications.

MICRO FACE

Yet another hero dependant on part of his costume for his powers was Micro Face, a hero featured in Hillman's **Clue Comics** #1-#7, #10 and #11. His mask had photo-electric eyes with the capability of seeing through matter, a microphone which amplified his voice and projected it much in the way of ventriloquism and a highly sensitive hearing device. In later issues the mask became nothing but a part of the costume with no special abilities. Micro Mask was in reality, Tom Woods, whose brother had been killed by organized crime, driving him to don the mask along with his green, purple and yellow costume. Alan Ulmer was responsible for several of the earlier stories.

HERCULES

Virtually every comic book publisher has a character called Hercules who is based on the ancient mythological god or is the god himself. In fact many companies have more than one Hercules, such as DC where there are literally scores of the character running about seemingly oblivious of each other. Quality Comics was no exception. Their version possessed the typical superstrength although he could be kncoked out by a strong enough blow. Gregg Powers wrote the strip which appeared in **Hit Comics** beginning with the first issue. The most popular installments of the series were crafted by Reed Crandall.

The SKYMAN
by PAUL DEAN
IN ALL JAPAN, THERE IS NO GREATER DREAD THAN THE OMNI-PRESENT FEAR OF THE NORTH-EAST. TO THE SUPERSTITIOUS JAPS, THE NORTHEAST IS KNOWN AS KIMON -- THE DEVIL'S GATE --- A NAME AND REGION THAT BRING SWEATING SHUDDERS TO NIPPONESE HEARTS. AND THERE COMES A TIME THAT SEES THE ANCIENT TERROR JUSTIFIED -- WHEN A DESTROY-ING DEVIL RIDES THE NORTH-EAST WIND — AND SKYMAN MEETS THE JAPS!

EARLY ONE MORNING IN THE HARBOR OF DAKAR . . .

CURSE YOU SKYMAN!

SIX HOURS LATER, IN THE EGYPTIAN DESERT...
SURROUNDED AND OUTNUMBERED! LOOKS LIKE WE'RE IN FOR IT!
I THINK I CAN BE USEFUL AROUND HERE!
ONLY THIRTY MINUTES TO DO THAT JOB. NOT BAD!
AND SO THE WING FLIES NORTHEAST, MILE AFTER MILE, ACROSS ARABIA, THE PERSIAN GULF, IRAN, AND NORTHERN INDIA.
TIBET AT LAST--AND JOURNEY'S END!
I RECEIVED YOUR MESSAGE, PADMA NOR -- AND HERE I AM!
IT IS GOOD TO SEE YOU AGAIN, SKYMAN!
I HAVE SUMMONED YOU HALF-WAY ACROSS THE WORLD, MY SON, BECAUSE THE RAVENING MILITARISTS OF JAPAN ARE READYING A HIDEOUS WEAPON - A GHASTLY INSTRUMENT OF DEATH THAT WELL MIGHT DEVASTATE THE EARTH!

IT IS GERM WARFARE THAT THE NIPPONESE PLAN, SKYMAN -- AND YOU MUST FIND A WAY TO STOP THEM!
A SHORT WHILE LATER..
FLY, LITTLE BIRD! FLY! LET POGOSTIKKI KNOW THAT SKYMAN IS COMING -- SO THAT A SHROUD MAY BE PREPARED FOR HIS ACCURSED AMERICAN CARCASS!
THIS IS BUDCAI NOR, ONE OF OUR YOUNGER MONKS. HE WILL GUIDE YOU TO THE PLACE YOU MUST GO, SKYMAN.
YOU'RE VERY THOR-OUGH, WHITE FATHER!
IN THE HILL COUNTRY OF NORTHERN BURMA...
A MESSAGE FROM TIBET! MAKE READY TO SEND IT TO OUR HOMELAND!
THREE HOURS LATER, A JAP DISPER-SAL FIELD IN WESTERN MANCHUKUO
SKYMAN'S PLANE HAS BEEN SPOTTED, APPROACHING THE BORDER! OUR PLANES GO TO INTERCEPT HIM NOW!
WE ARE OVER MANCHUKUO NOW. HOW FAR HAVE WE TO GO?
OH YES -- A GOOD 2000 MILES MORE! YOU SEE, WE HAVE NOT LEARNED EXACTLY WHERE THE JAPANESE GERM ARSENAL IS, BUT THERE IS A MAN --
ZEROS!!

THE THREE BLIND MICE MUST BE FLYING THOSE SHIPS!
ZERO IT IS!
SO SORRY!
HE RUNS AND HIDES, THE COWARDLY DOG!
MY FIRST MEETING WITH THE JAPS AND I HAVE TO RUN AWAY!
BUT I AM GLAD YOU HEED ME, SKYMAN. YOU HAVE A MORE IMPORTANT TASK -- AND NO UNNECESSARY RISKS MUST BE TAKEN!
FOUR HOURS LATER . . .
THIS IS SHANGRI-LA NUMBER 12! FROM HERE, YOU MUST FLY TO JAPAN, RESCUE A CERTAIN MR. FINN, FIND ONE POCOSTIKKI, AND DESTROY THE GERM ARSENAL.
NO UNNECESSARY RISKS, HEY?

LATER THAT NIGHT THE 'WING' APPROACHES HOKKAIDO, THE NORTHERNMOST ISLAND OF JAPAN PROPER.
WE'RE 30,000 FEET UP. I'LL CUT THE ENGINES NOW AND GLIDE IN SO THAT THE JAPS' AIRCRAFT DETECTORS WON'T BE ABLE TO HEAR US COMING!

WE'RE RIGHT OVER THE CONCENTRATION CAMP NOW. I'LL DESCEND ON THIS FLEXIBLE STEEL CABLE!

I HOPE THOSE JAP-SAPS DON'T LOOK UP!

BANZAI!

KNOCKED THEM COLDER THAN THEIR OWN HEARTS! NOW TO FIND PAT FINN!

IF BUDGAI NOR'S INFORMATION IS RIGHT- FINN IS IMPRISONED IN THIS BUILDING!

THE YELLOW RATS! THEY'RE TORTURING HIM!

WHY DO YOU SPY ON THE COMMANDANT, SOLDIER?
OH OH! WISH I UNDERSTOOD NIP TALK! I HOPE HE'S MISTAKEN ME FOR ONE OF HIS BUDDIES!
Shhh!
LET ME SEE YOUR PASS! YOUR UNIFORM IS STRANGE!
THE COMMANDOS AND THE RANGERS USE THIS LITTLE TRICK!
I CALL THIS SNAP-THE-JAP!
SKYMAN!
ON YOUR TOES, FINN!
THE NEXT INSTANT...
ON THE ALERT! AN INTRUDER IS AMONG US! FIND HIM AND KILL HIM!

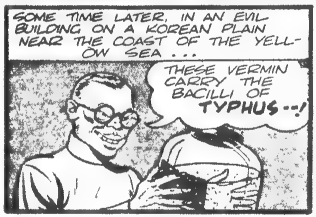
OUT THE WINDOW, FINN!
WHERE'S ALL THIS JU JITSU I HEAR ABOUT!
OOOF!
YOU REALLY HAVE A KICK COMING-- AND HERE IT IS!
HANG THE LUCK! THEY GOT FINN!
GLAD I BROUGHT THE ATOMATIC ALONG!
I HOPE THE AUTO-MATIC RE-WIND ON THE CABLE WORKS NOW!
BUDGA! NOK! TAKE IT AWAY!
I WISH I'D STAYED IN BROOKLYN!

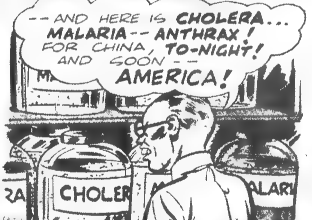
WELL, WE GOT AWAY! YOU HURT BADLY, FINN?
NO -- JUST A SLUG THROUGH THE LEG!

MR. FINN -- AS A REPRESENTATIVE OF THE AMERICAN LABORATORY EQUIPMENT COMPANY, YOU SAW MUCH OF ONE POGOSTIKKI. I BELIEVE HE HAS A SECRET FACTORY ON THE KOREAN COAST. CAN YOU TELL US WHERE?

YES -- I CAN!
BUDGA! NOR! WE'RE BEING FOLLOWED! O.K. TO FIGHT NOW?

NO, SKYMAN! YOU MUST RUN AGAIN -- THIS TIME TO KOREA, WHICH THE NIPPONESE CALL CHOSEN.


SOME TIME LATER, IN AN EVIL BUILDING ON A KOREAN PLAIN NEAR THE COAST OF THE YELLOW SEA ...
THESE VERMIN CARRY THE BACILLI OF TYPHUS --!


-- AND HERE IS CHOLERA... MALARIA -- ANTHRAX! FOR CHINA, TO-NIGHT! AND SOON -- AMERICA!
CHOLER

HE COMES! HE COMES! THE SKYMAN!

WELL, HERE WE ARE -- AND WHAT A RECEPTION!

TIME I DID SOME SHOOTING!
WHAT DEVILTRY IS THIS? THAT DEMON-PLANE HAS STOPPED IN MID-AIR!
THAT PLANE WON'T DARE FIRE NOW -- FOR FEAR OF HITTING THE FACTORY!
I CAN'T WASTE TIME SLUGGING WITH YOU!
GANGWAY!
YI!
HON. POGOSTIKKI, I BELIEVE?
YESSS! WITH FEVER GAS FOR YOU SKYMAN!
AND SOME VERY "HOT STUFF" FOR YOU!

THESE SPECIALLY DESIGNED INCENDIARIES WORK FAST! ALL RIGHT!
BILLIONS OF GERMS--STORED, TICKETED, AND READY FOR DELIVERY! THE YELLOW FIENDS!
TIME TO LEAVE!
AND NOW-- WE'LL PAY A VISIT TO TOKYO!
AND SO, A FEW HOURS LATER THE SKYMAN DESCENDS LIKE AN AVENGING FURY UPON THE HEART OF TOKYO!
REMEMBER PEARL HARBOR?
IT'S BETTER THIS WAY-- MORE ELBOW ROOM! I ONLY HOPE BUDGAI NOR DOESN'T CRACK US UP!
THE LAND OF THE RISING SUN! WELL, WELL! WE SEEM TO HAVE SPOILED THIS SUNRISE, AND IT'S ONLY THE BEGINNING!

A STRIP BY FRANK FRAZETTA

Lazy bones
Looie
OHHH! WOE IS ME! AH WISH AH WUZ DAID!
WHUT'S THE MATTER, PAPPY? YO'RE A-HOWLIN' AN' A-SCREECHIN' LIKE YOU WAR FIXIN' TUH KICK THE BUCKET!
WOOD SHED
"A PACKAGE FER PAPPY!"
B-308
(SNIFF) AH ORDERED SUMP'N FROM A MAIL-ORDER HOUSE C.O.D. AN' AH NEED TWENTY-FIVE DOLLARS T' PAY FER IT. AH SHOULDN'T O'DONE IT (SIGH) BUT IT WAR SO PURTY AH COULDN'T RESIST THUH TIMPTAYSHUN!
DANCIN' DOODLE-BUGS! WHUT DID Y' ORDER?
HIT'S NONE O' YORE BIZNESS WHUT AH ORDERED. AH'LL NEVER RAISE THE TWENTY-FIVE DOLLARS, ANYWAY! GO AWAY! LEMME ALONE!
Later...
DOOLITTLE, AH AIMS T' GIT TWENTY-FIVE DOLLARS FER PAPPY... AN' YO'RE GOIN' T'HELP ME!
SHUCKS! AH WANTED T' DO SOME SQUIRREL SHOOTIN'!

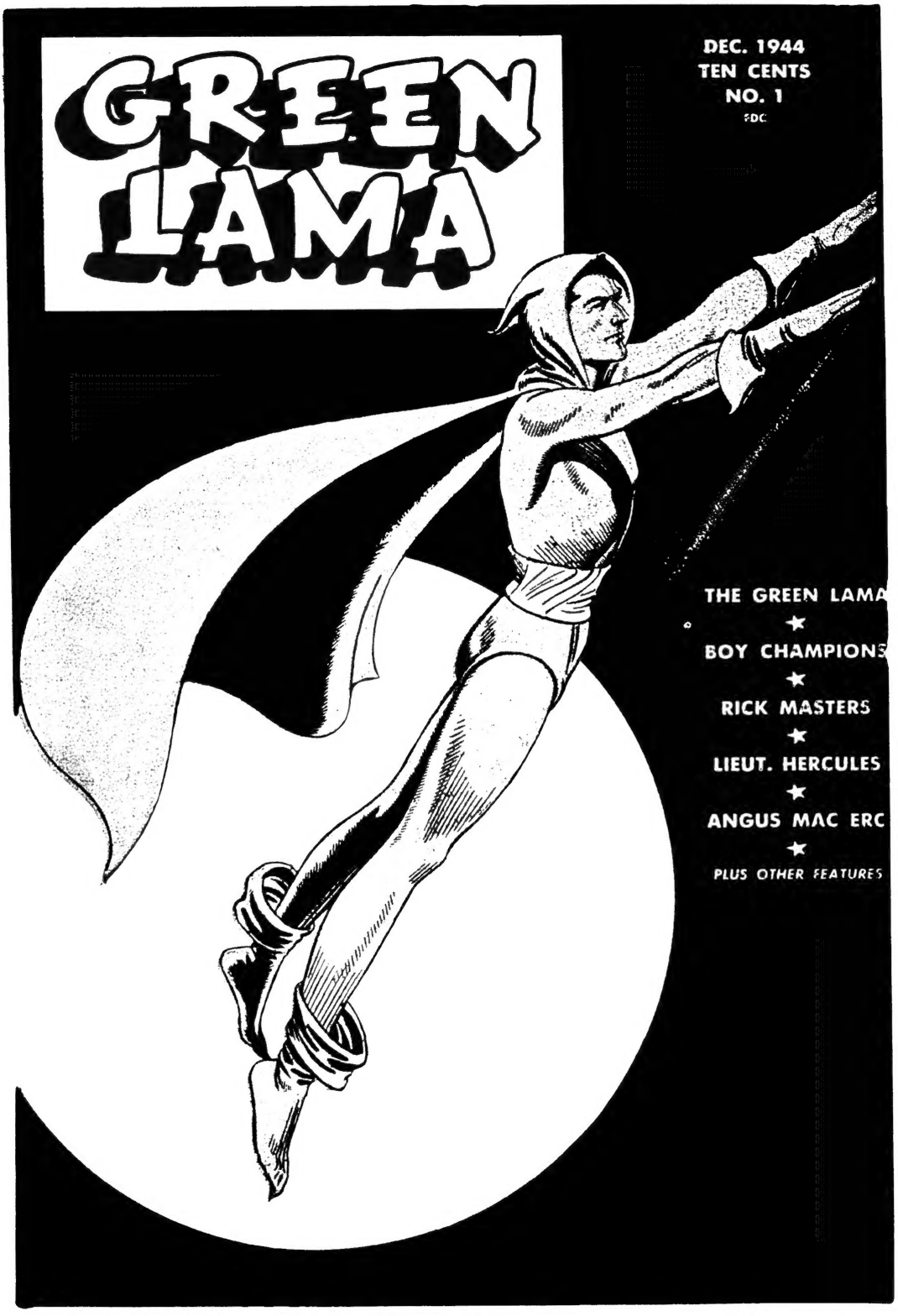
YOO-HOO! EF'N YOU-ALL AIR A-GOIN' T' TOWN, WOULD Y' LET ME GO WIF YOU?
SHO' 'NUFF, CLARABELLE! BUT SHAKE A LAG! AH'M IN A POW'FUL HURRY!
#?!!$! ¢!%#!
BUT HOW AIR Y' GOIN' TO GIT TWENTY-FIVE DOLLARS? THET'S A HEAP O' MONEY!
AH DUNNO, CLARABELLE. AH MIGHT EVEN DO SUMP'N TURRIBLE—LIKE GITTIN' A JOB!
HOGBITE HOLLER 2 MILES
WAAL, HYAR WE ARE IN HAWGBITE HOLLER—NOW WHUT?
SUFFER-IN' SUNFISH! EVER' BUDDY'S A-RUNNIN' AROUND LIKE CHICKENS WIF THAR HAIDS CUT OFF
WHUT'S ALL THE RUCKUS ABOUT, BUB? DID A CYCLONE HIT THUH TOWN?
A HEAP WUSS'N THET— PUFF... PUFF... HIT'S THE RING-TAIL ROARER!
TUUH RING-TAIL ROARER? AH WONDER WHUT THET IS? IS IT A SKY ENGINE? OR A AUTYMOBILE?
NO—IT'S A MAN! THAR HE BE! LOOK!
WHOO...OOP! AH'M A BALL O' FIRE, AH KIN OUT-RUN, OUT-JUMP, OUT-SHOOT, AN' OUT-FIGHT ROUGH-AN'-TUMBL'. NO HOLTS BARRED ANY MAN F'UM HYAR TUH MISSOURY!
The ORIGINAL RING-TAIL ROARER
$25 WILL BE CHEERFULLY PAID TO ANY MAN WHO CAN LAST FIVE MINUTES WITH THIS MARVEL OF STRENGTH IN A KNOCK-DOWN, DRAG-OUT FIGHT!

WHOOP! AH KIN SWALLOW A HAWG WHOLE AN' ENTIRE IF SOMEBODY'LL JEST SUTTER ITS HAID AN' PIN BACK ITS EARS!
STEP UP, GENTLEMEN! DON'T BE BASHFUL! ISN'T THERE A MAN AMONG YOU WHO DARES TO CHALLENGE THE RING-TAIL ROARER?
TWENTY-FIVE DOLLARS, HE SAID! AH'M A-GOIN' TUH DO IT FER PAPPY!
NO—NO! LOOIE! DON'T! HE'LL KILL YOU!
AH'LL FIGHT THUH' BIG BABOON! BRING 'IM ON!
AH CAIN'T BELIEVE IT! HE'S PLUMB CRAZY!
HIT'S SOOEY-SIDE!
WE GOT A SUCKER, SPEEDY—LET'S GO CIRCULATE IN THE CROWD!
OKAY. GO GET 'IM, ROARER!
Y-E-O-WRR!
GULP! AH SHOULD O' STOOD HOME!
AH'LL MASSACREE YUH!
BAM!
DON'T BE SKEERED O' THET BIG APE, LOOIE!
HIT 'IM AG'IN, ROARER!
3

OUW! LEGGO MAH BEARD!
WHUT'LL AH DO NOW? AH'M JEST HANGIN' ON BY A HAIR!
THIS OUGHTER HOLD YUH FER A SPELL, YUH PESKY VARMINT!
BACK UP JEST A LEETLE BIT, LIGHTNIN'! HE'S REAL TICKLISH!
AH'LL L'ARN YUH TO TANGLE WIF THE RING-TAIL ROARER! NAOW YORE A-GOIN' TUH FEEL THE MIGHT O' MAH SPECIAL DY-NEEMITE PUNCH!
BACK UP SOME MO', LIGHTNIN'! AH NEEDS YO TAIL!
YEOW! S-T-O-P! HA-HAAA!
HOL' STILL, LIGHTNIN'! HE'S REAL TICKLISH!
LOOKY THAR, NEWT! A PICKPOCKET!
GRAB 'IM!
WE GOTTA GET OUTTA HERE, SHARPY— FAST!
STOP 'EM! DON'T LET 'EM GIT AWAY!
NYAA-HA-HAA! AH CAIN'T STAND IT!
LOOIE! NOW'S YORE CHANCE! WHACK 'IM!
4

OOF!
JEEPERS! WHUT A WALLOP!
AN DID IT! I WHUPPED THE RING-TAIL ROARER! WHAR'S THE MAN WHO'LL PAY ME THE TWENTY-FIVE DOLLARS?
THAR GOES THE MAN—AN' THAR GOES YORE TWENTY-FIVE DOLLARS!
GROANN!
AH'M SHORE PROUD O YUH, LOOIE!
SO WHUT?! SIGNS AH DIDN'T GIT THE MONEY FER PAPPY
TOBIAS the TRADER
LOOKEE! THET GIVES ME AN IDEE!
TOBIAS the TRADER
The SMILIN' HILLBILLY
TOP PRICES PAID FER USED HORSES AN' MULES
NO, LOOIE! DON'T DO IT! PLEASE!
WAAL, HIS LAIGS AIR ALL SPAVINED AN' HE'S THE MOS' MANGEY-LOOKIN' CRITTER AH EVER DID SEE. BUT EF'N YOU INSIST AH'LL GIVE YUH TWENTY FIVE FER 'IM. HONEST INJUN, BUB. AHM LOSIN' MONEY ON THIS DEAL!

DON' TAKE IT TOO HARD, DOOLITTLE, HONEY. WE'LL RAISE THE MONEY IN A COUPLE O' DAYS AN' BUY 'IM BACK. DON'T FERGIT, PAPPY MIGHT JEST PINE AWAY AND DIE EF'N HE DIDN'T GIT THET $25.'
Later...
PAPPY! PAPPY! WE GOT THUH TWENTY-FIVE DOLLARS!
WHUT?
YIPEE! DOGGONE IT, SON, AH'M PROUD O' YUH!
JEST IN TIME! HYAR COMES THE MAILMAN!
PUFF! PUFF!
AH HOPES IT'S AS PURTY AS IT LOOKED IN THUH CATTYLOG!
HURRY—OPEN IT UP! MAH NERVES IS ALL A-QUIVERIN'!
THAR SHE BE! A GENUWINE BULL-TONGUE PLOW! AIN'T SHE A BEAUTY?
GULP!
WHAR'S LIGHTNIN'? WE'LL HITCH 'IM UP TO THE PLOW AN' TRY IT OUT!
GROAN!
AH SAID AH WUZ GONNA TRY IT OUT—AN' THET'S WHUT AH'M A-DOIN'!
6


GREEN LAMA
DEC. 1944
TEN CENTS
NO. 1
THE GREEN LAMA
BOY CHAMPION
RICK MASTERS
LIEUT. HERCULES
ANGUS MAC ERC
PLUS OTHER FEATURES